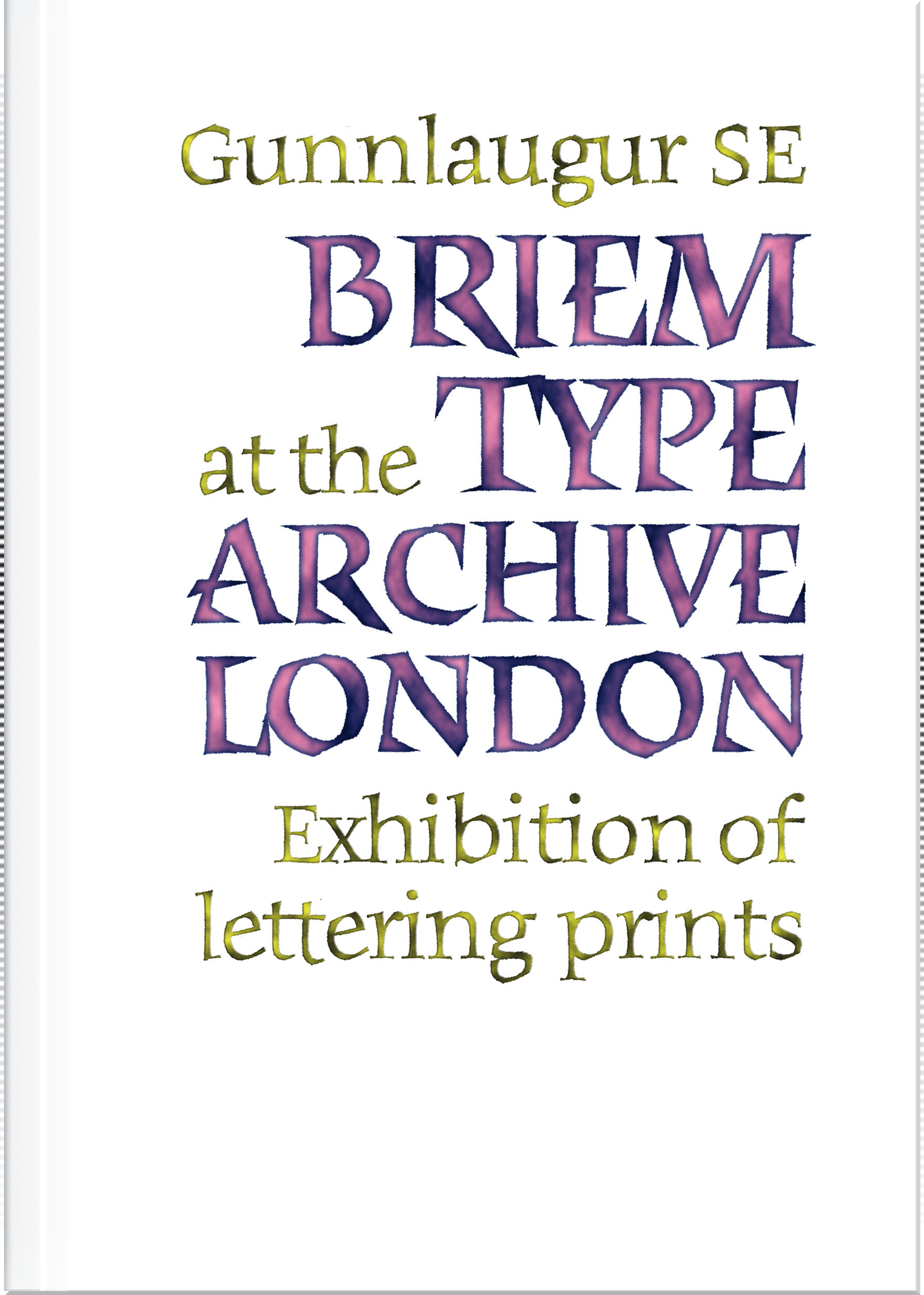

Gunnlaugur SE

BRIEM
at the TYPE ARCHIVE LONDON

Exhibition of lettering prints

BRIEM
at the TYPE
ARCHIVE
LONDON

Gunnlaugur SE Briem at the Type Archive London:
Exhibition of lettering prints

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Lettering occupies a secure place among the decorative arts. It stands alongside other worthy callings: weaving, stained glass, ingenious pottery perhaps.

It brightens our lives on soap wrappers and bisquit boxes; its decorative value is beyond dispute. But can it be judged on its own merits?

Fine art generally has no function other than to be seen. Sometimes this can apply to matters alphabetical. But demands for an upgrade in the cultural ranks have so far neither excited informed opinion nor popular imagination. Still, letters delight as one minority pursuit among many: an interest in Chinese bronzes, Easter Island statuary, Dead Sea scrolls.

Ingredients

This collection brings together the features of three tasks: calligraphy, lettering and printmaking.

Calligraphy strives for impromptu writing of the artistic kind. Very little retouching is allowed. Guidelines are usually erased upon completion. In some languages the word simply means penmanship. Many examples, historical and modern, are handsome. Some are very beautiful. Numerous practitioners claim it reduces stress and anxiety. It has been used to treat autism, attention deficit hyperactivity disorder, and Alzheimer's disease.

Lettering is calligraphy with cheating. Everything is subject to cutting and patching, erasure, second thoughts. Only the end result matters. Before picking up a chisel and mallet, sensible stonecarvers work out every detail of their inscriptions. And spending an extra day making a week's work look as if it had been knocked up in twenty minutes is often time very well spent.

Printmaking creates its images with a machine, a mechanical pen substitute that can weigh half a ton. Tools and processes that lead to ink on paper, such as an engraver's burin, the etching needle, gouges for woodcarving, have their own possibilities and limitations. There are many choices.

Novelties were added to traditional methods in the late eighteenth century. Silk screen printing, first used in China during the Song dynasty, reached Europe. Senefelder's lithography came along in 1796. And in 1867 Lord Kelvin patented the inkjet. Output from such a device is also known as *giclée* printing (from French: squirt). Never mind; the art world is full of harmless conceits. It was used for this collection, with extensive use of editing software in the prepress stage.

No content

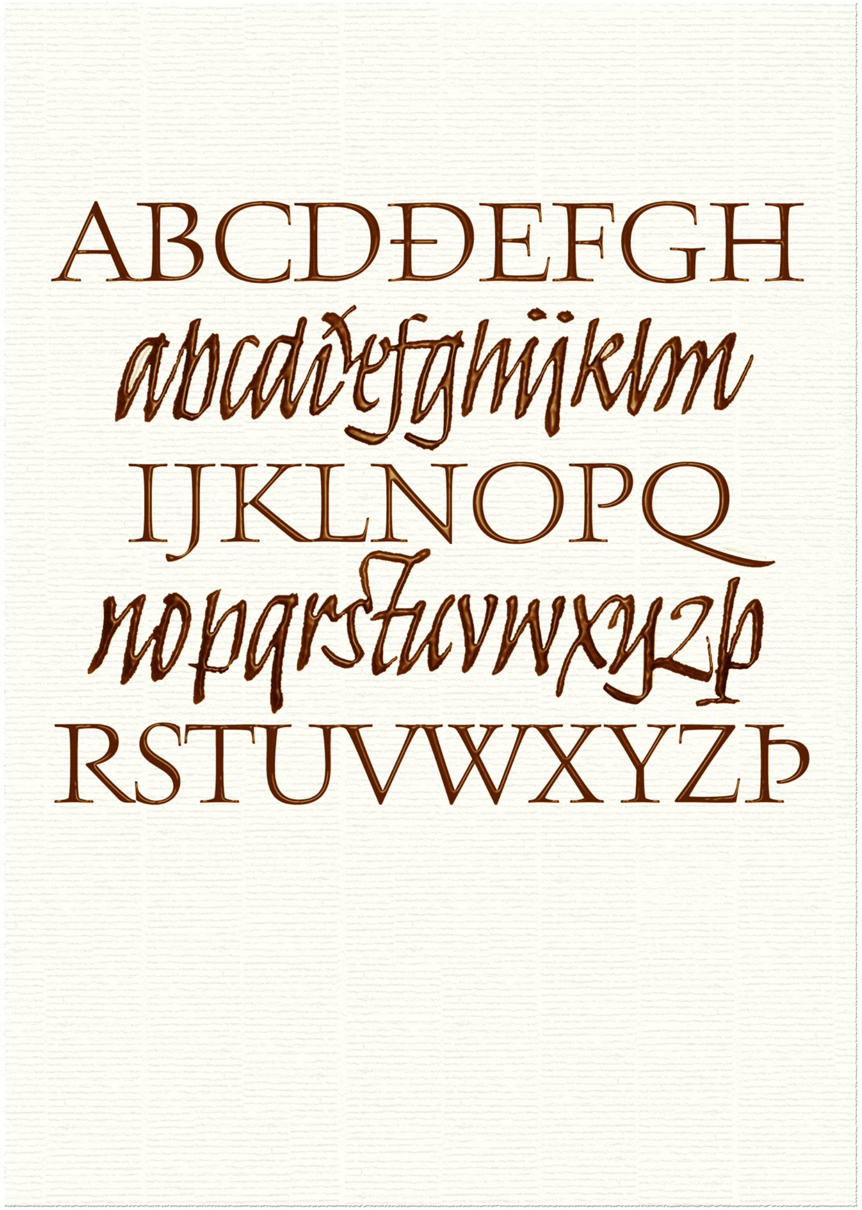
Words for display texts must be chosen with care: they tend to get in the way. The prints that follow manage without any message whatever. In addition to an alphabet they use a famous nonsense filler for longer text samples.

'Lorem ipsum …' is commonly employed to show letterforms and composition without the distraction of content. It is a scrambled version of sections 1.10.32–3 in Cicero's *De finibus bonorum*.

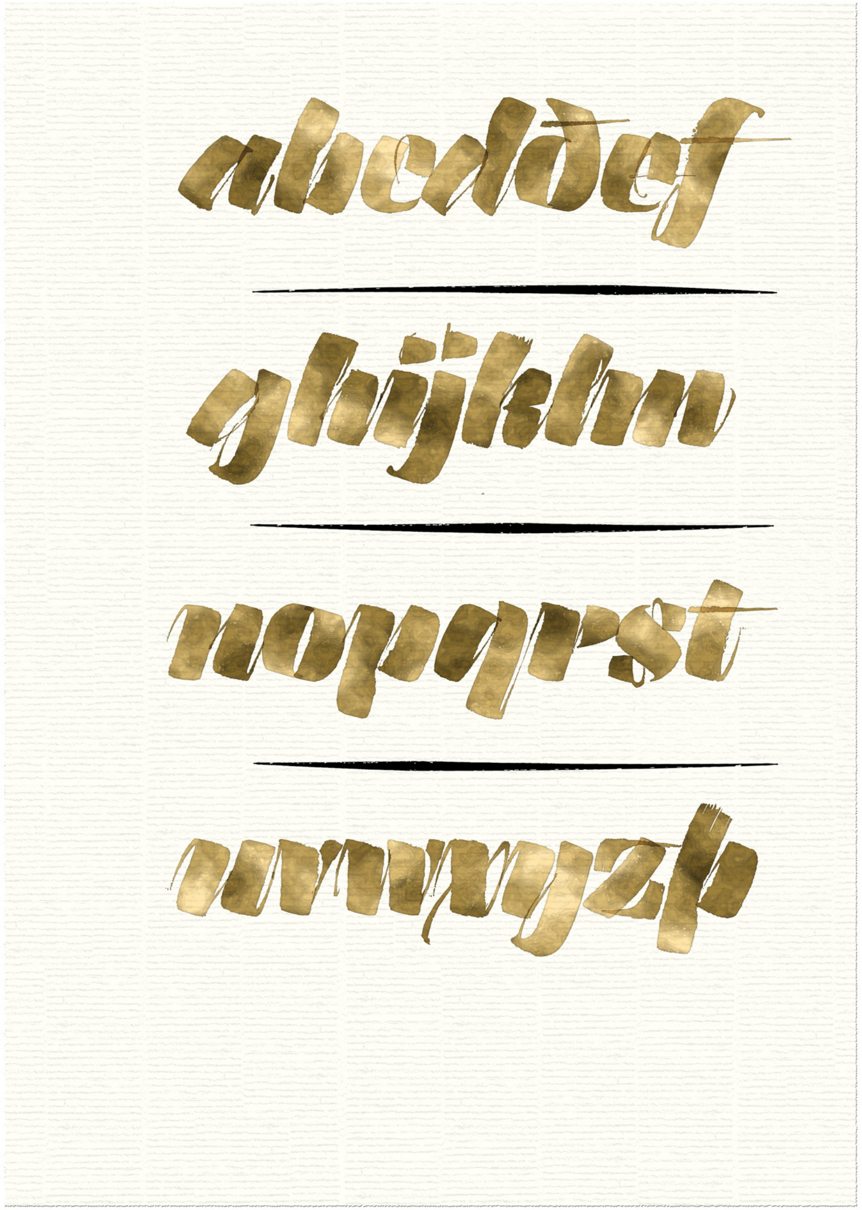
Playing with letters is a joy. Every style has a mood of its own, its own tone of voice. The work is held together by traditions that go back centuries, and is pulled apart by conflicting rules of scribal practice and typographic convention. One of them tends to uniformity: moderation, standard solutions and fine points of spacing. The other aims at stretching exit strokes well beyond common sense.

There are no answers. And new temptations come along every day.

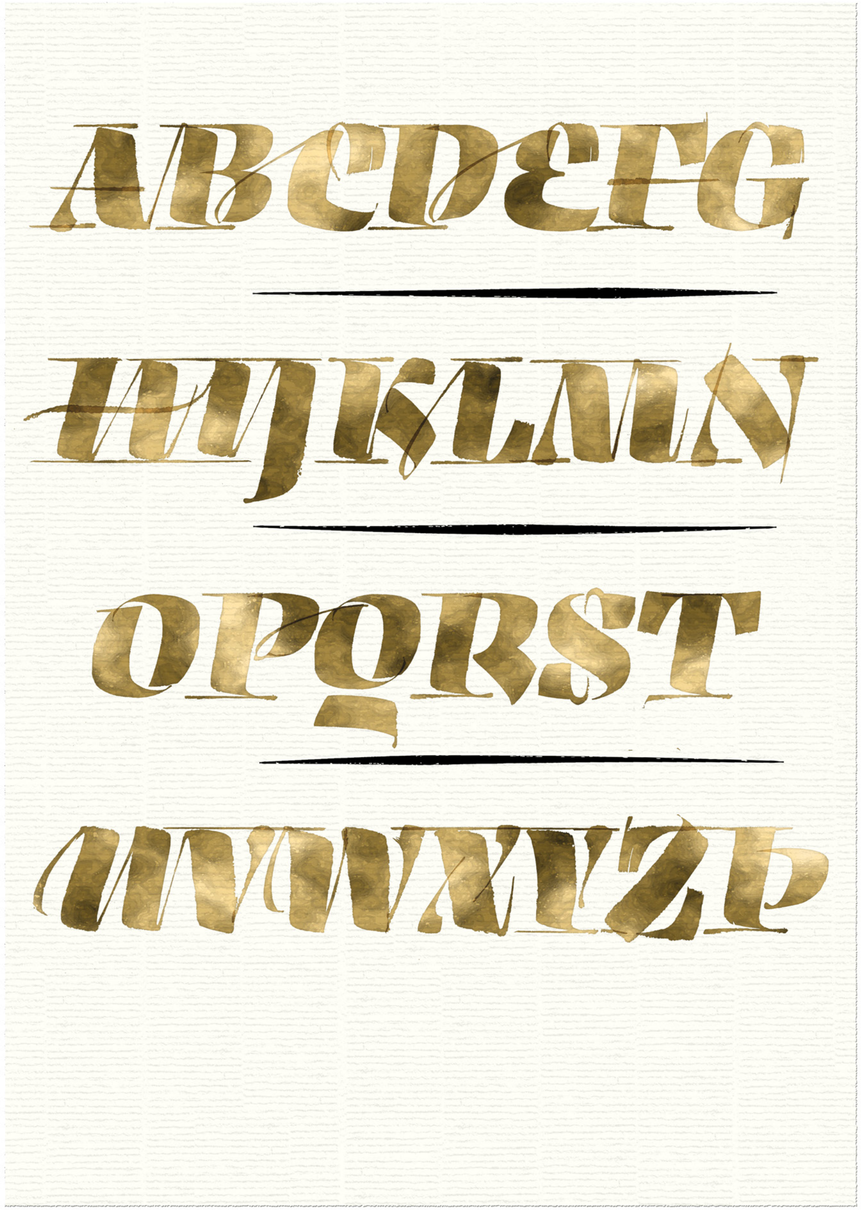
Classical capitals and free cursive italic lower case
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″


ABCDĐEFGH
abcdđefghijklm
IJKLNOPQ
nopqrstuvwxyzþ
RSTUVWXYZÞ

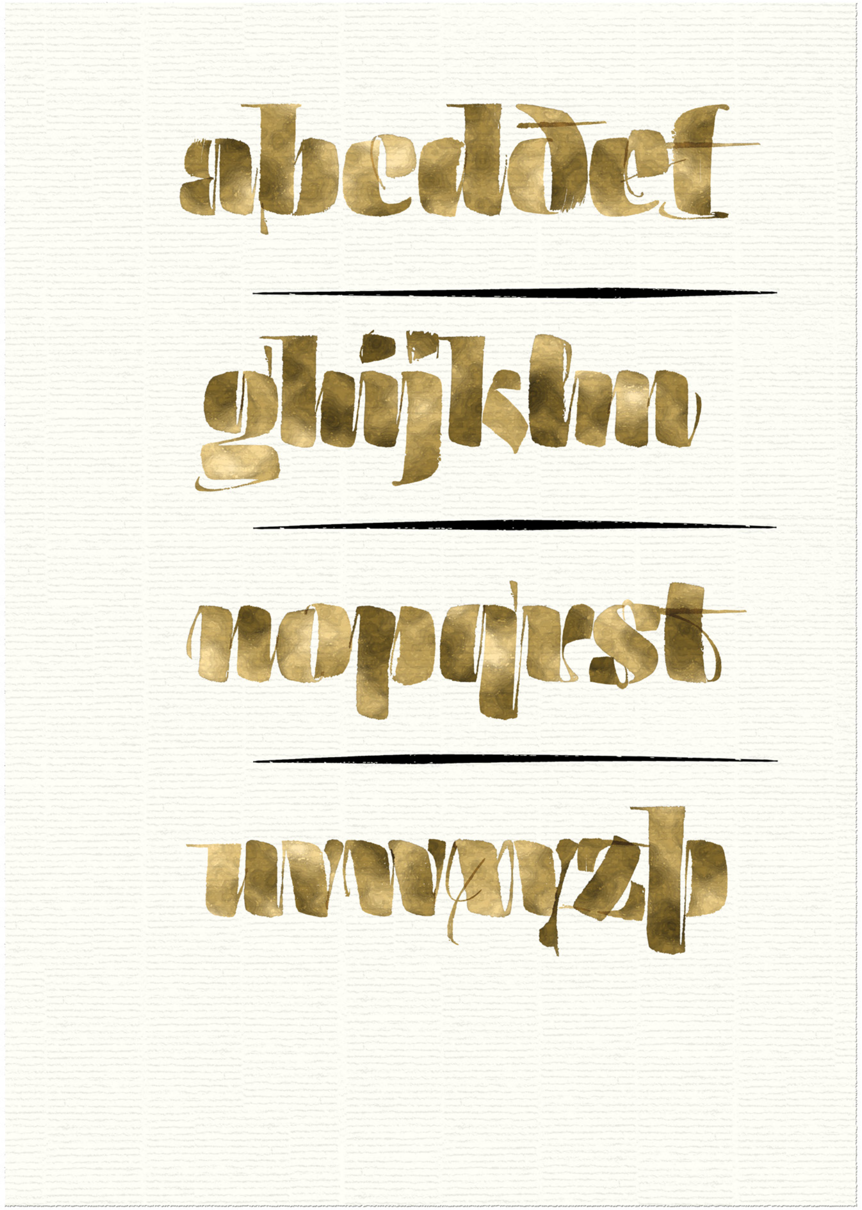
Bold brush italic minuscules
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″


abcdđef
ghijklm
nopqrst
uvwxyzþ

Bold brush italic capitals
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″


ABCDEFG
HIJKLMN
OPQRST
UVWXYZÞ

Bold brush minuscules
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″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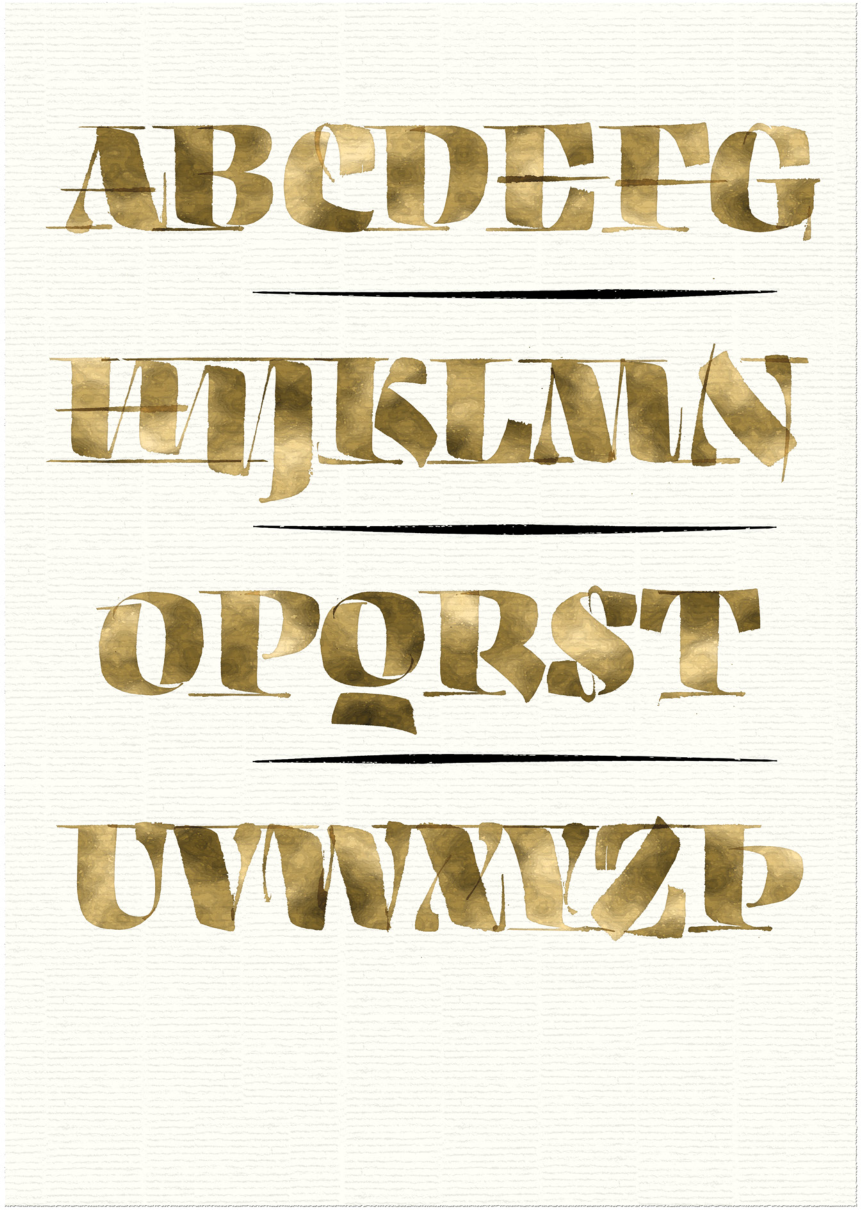
uvwxyzþ

Bold brush capitals
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″

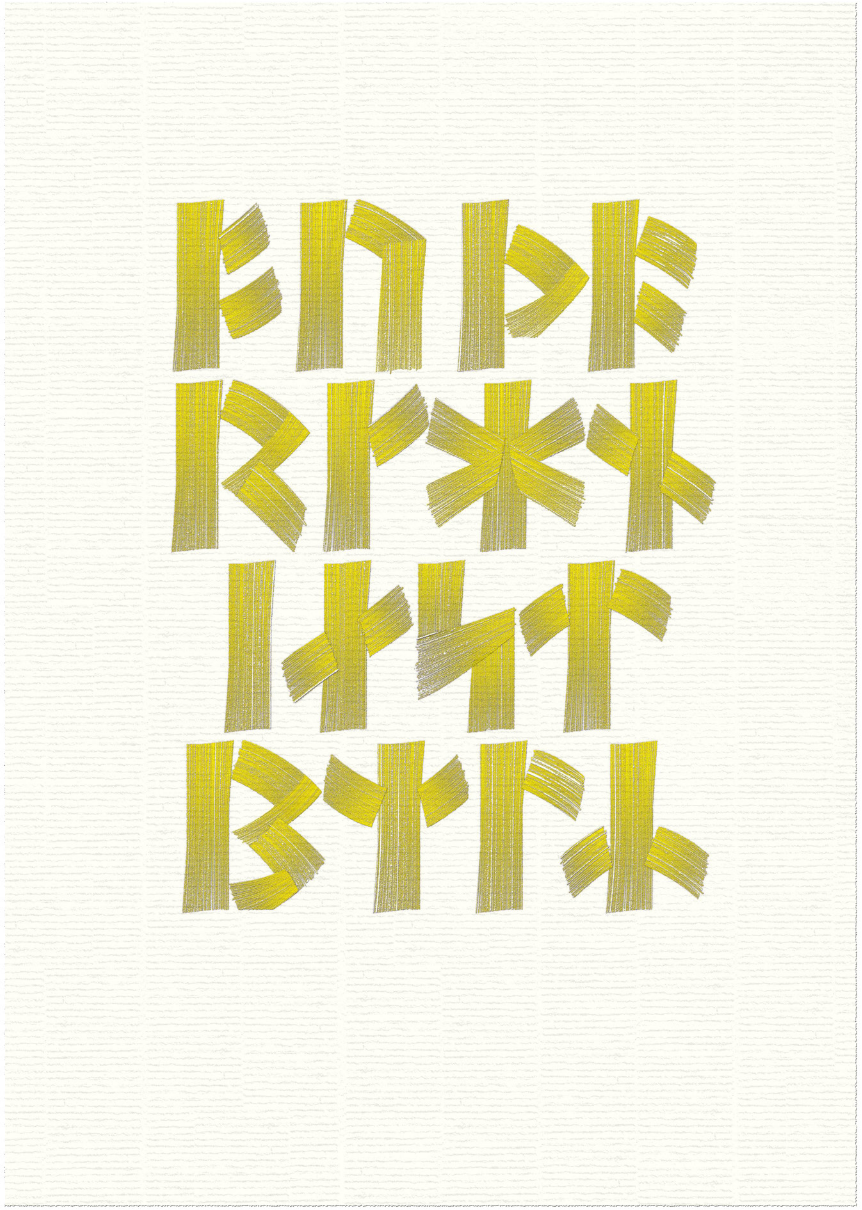

ABCDEFG
HIJKLMN
OPQRST
UVWXYZÞ

Viking period futhark, 16-letter alphabet

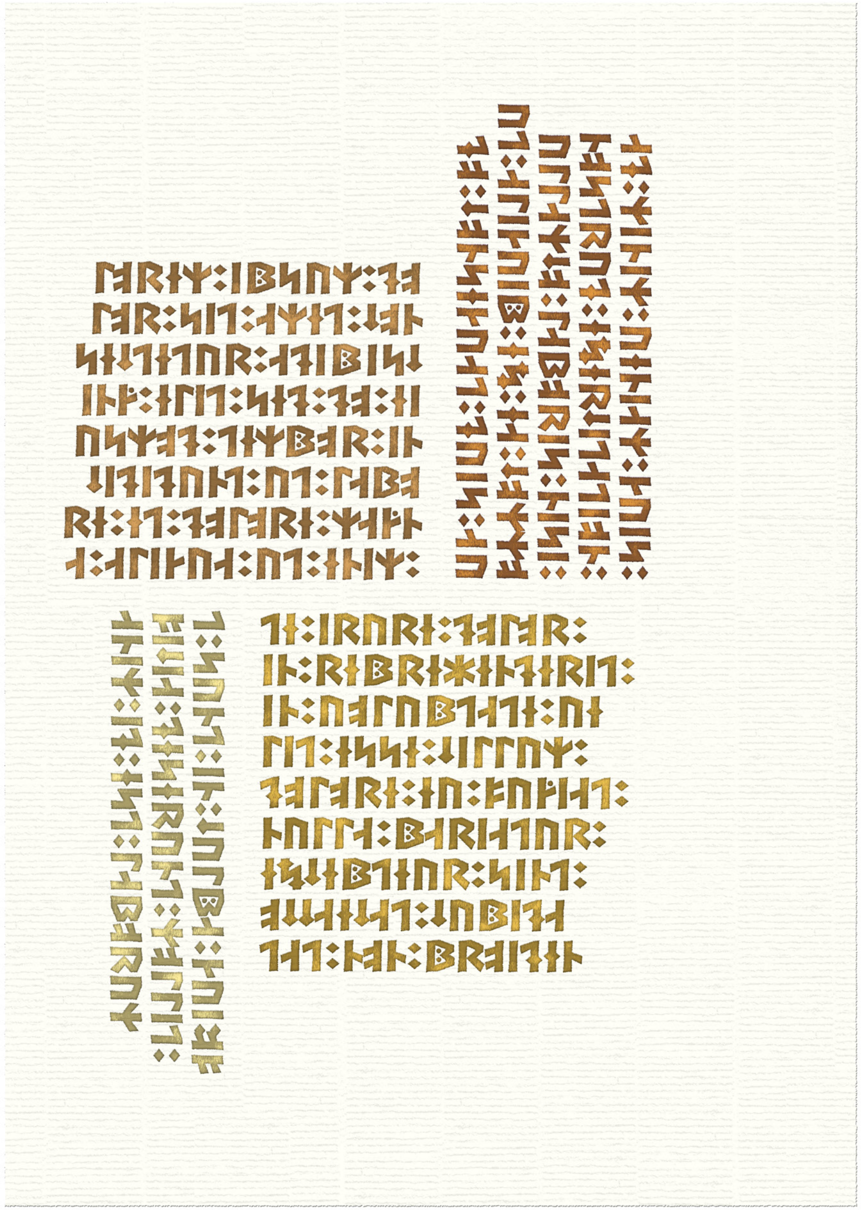
Water-based black pigment and colour dye inks on paper

Reproduced here in 25% of original size,

A3 (29.7 × 42 cm) or 11 × 17″



Medieval futhark, 25-letter alphabet, text sample
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



Ribbon blackletter
Water-based black pigment and colour dye inks on paper
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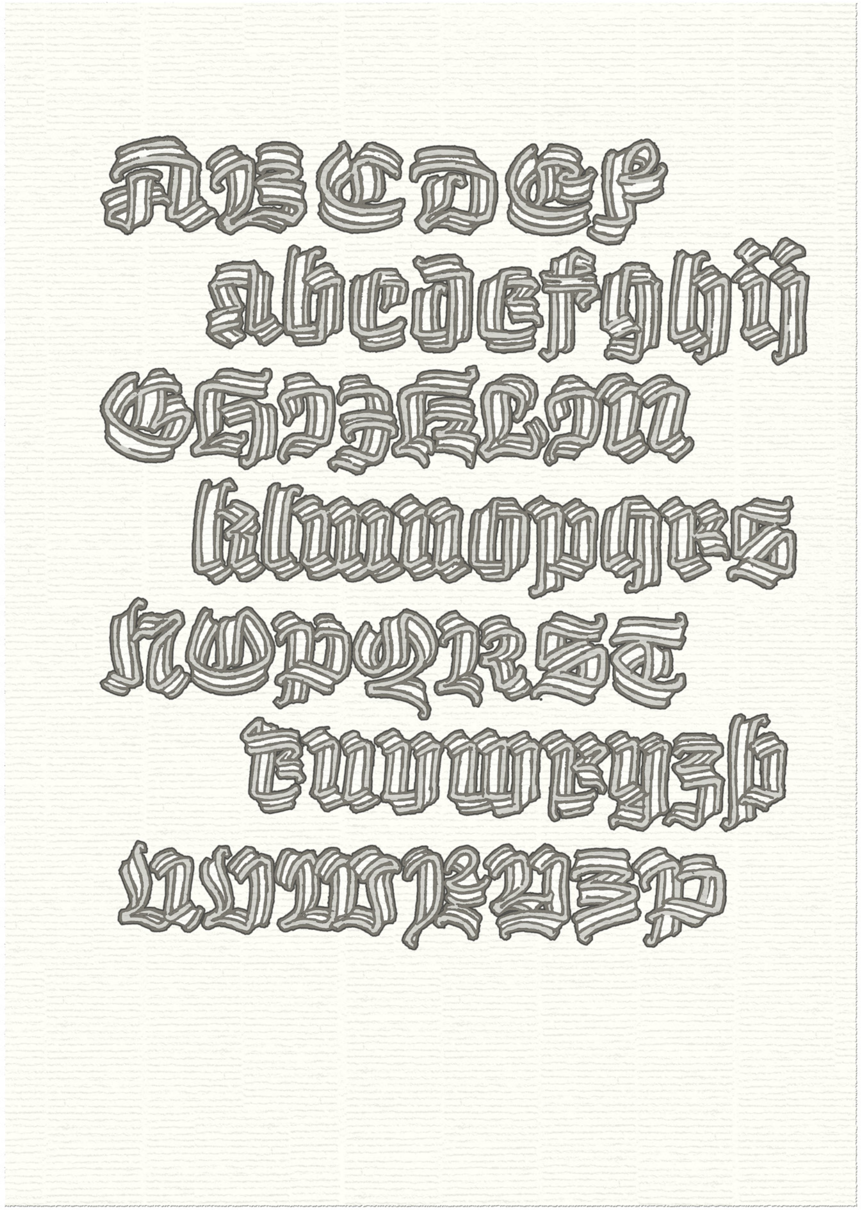
A3 (29.7 × 42 cm) or 11 × 17″



Icelandic höfðaletur with interlace
Water-based black pigment and colour dye inks on paper
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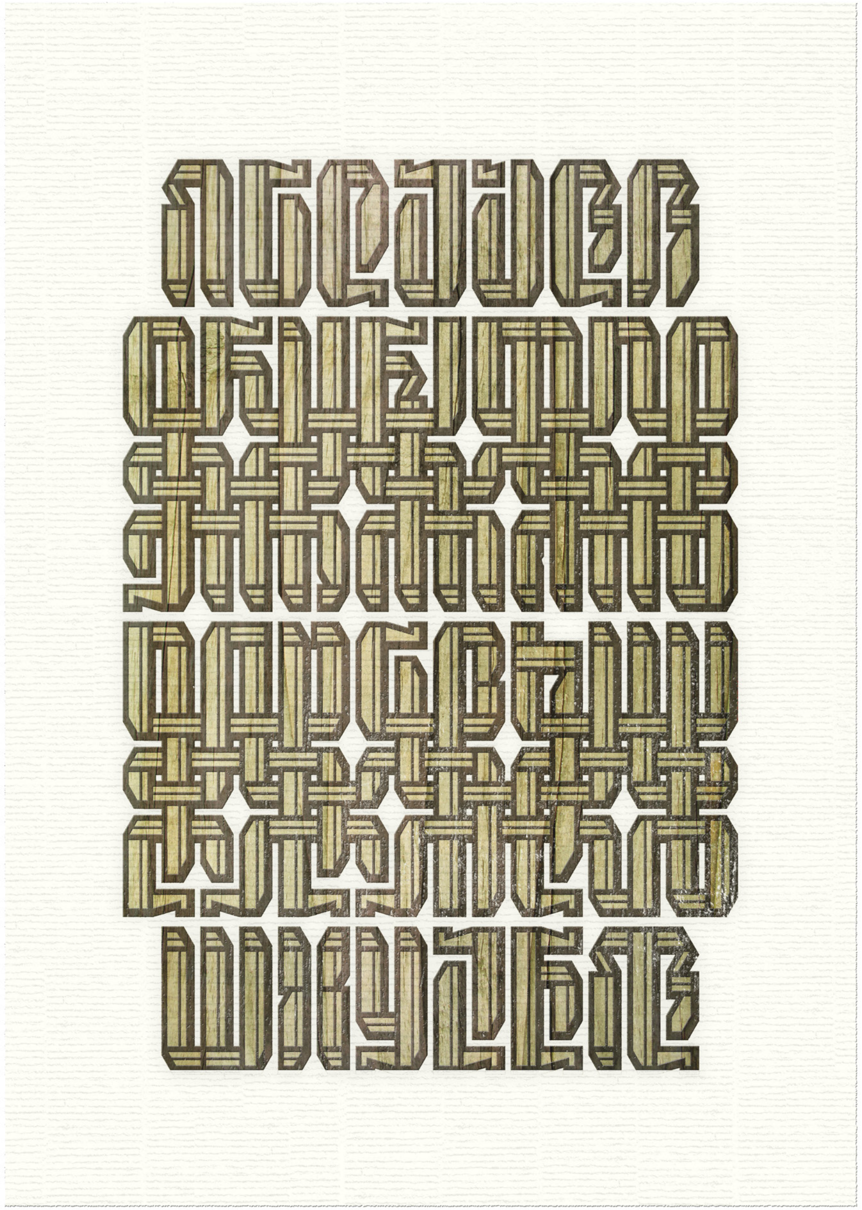
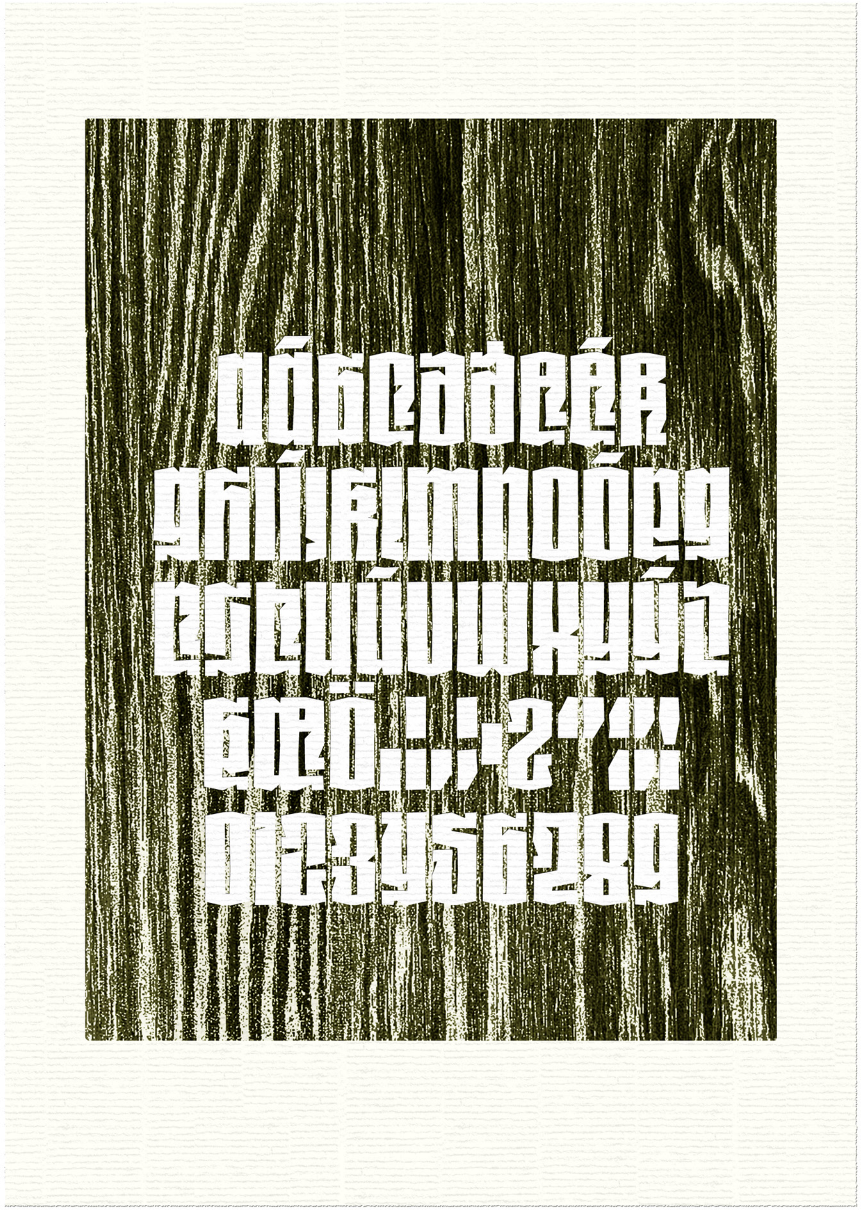
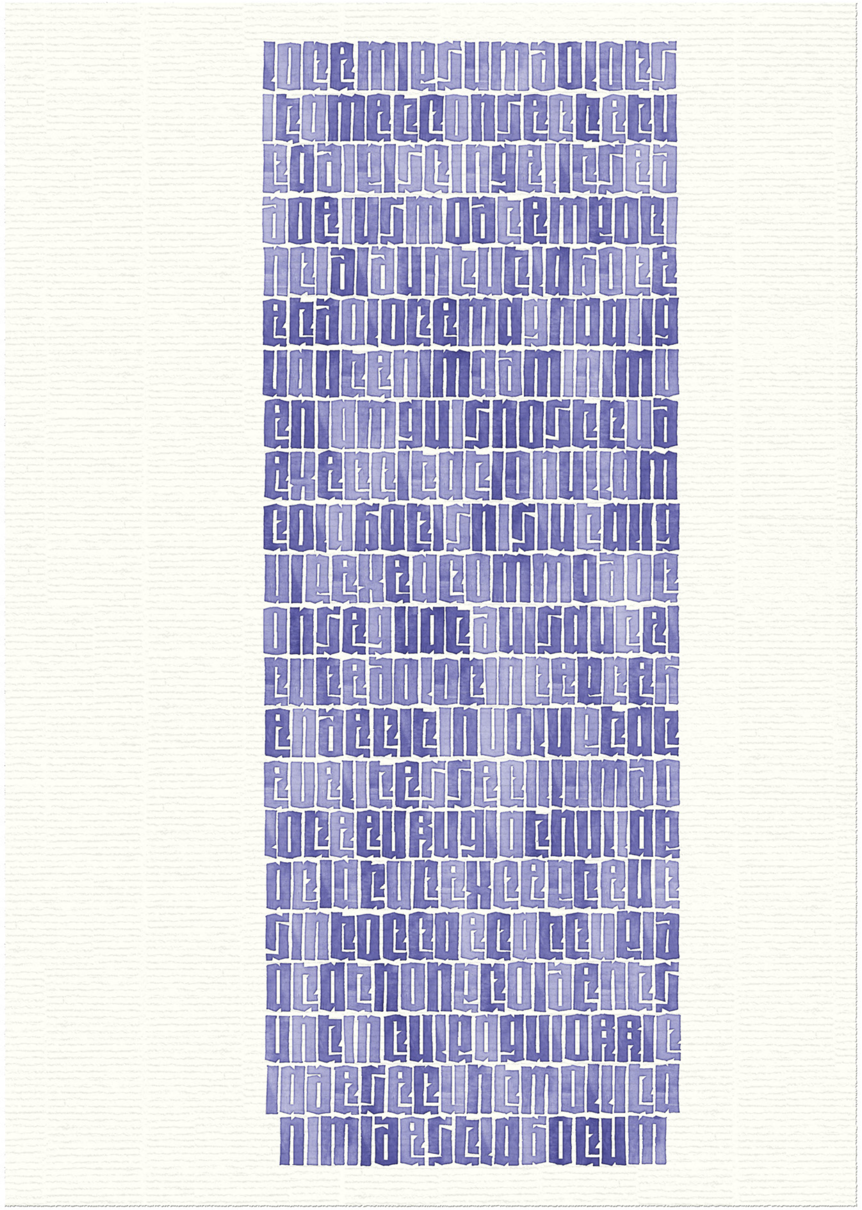
A3 (29.7 × 42 cm) or 11 × 17″



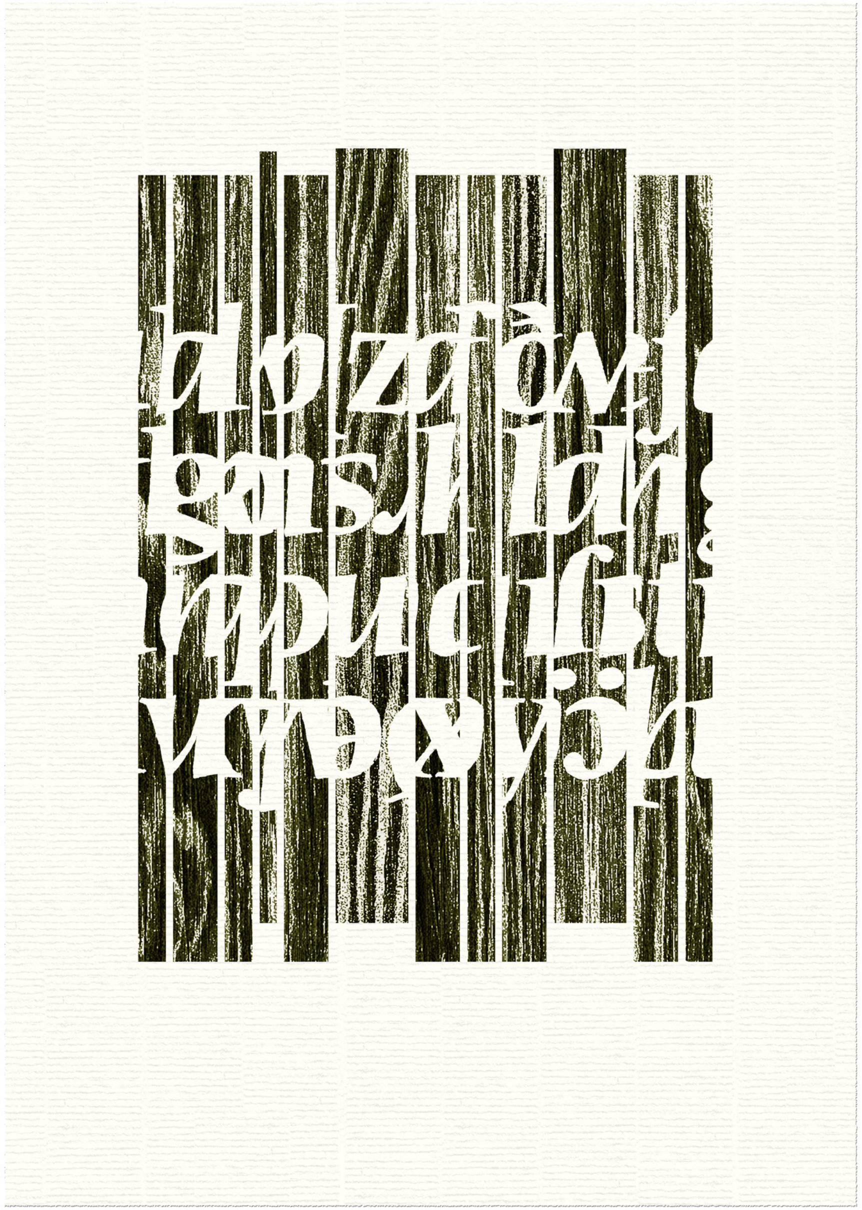
Höfðaletur woodcut
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



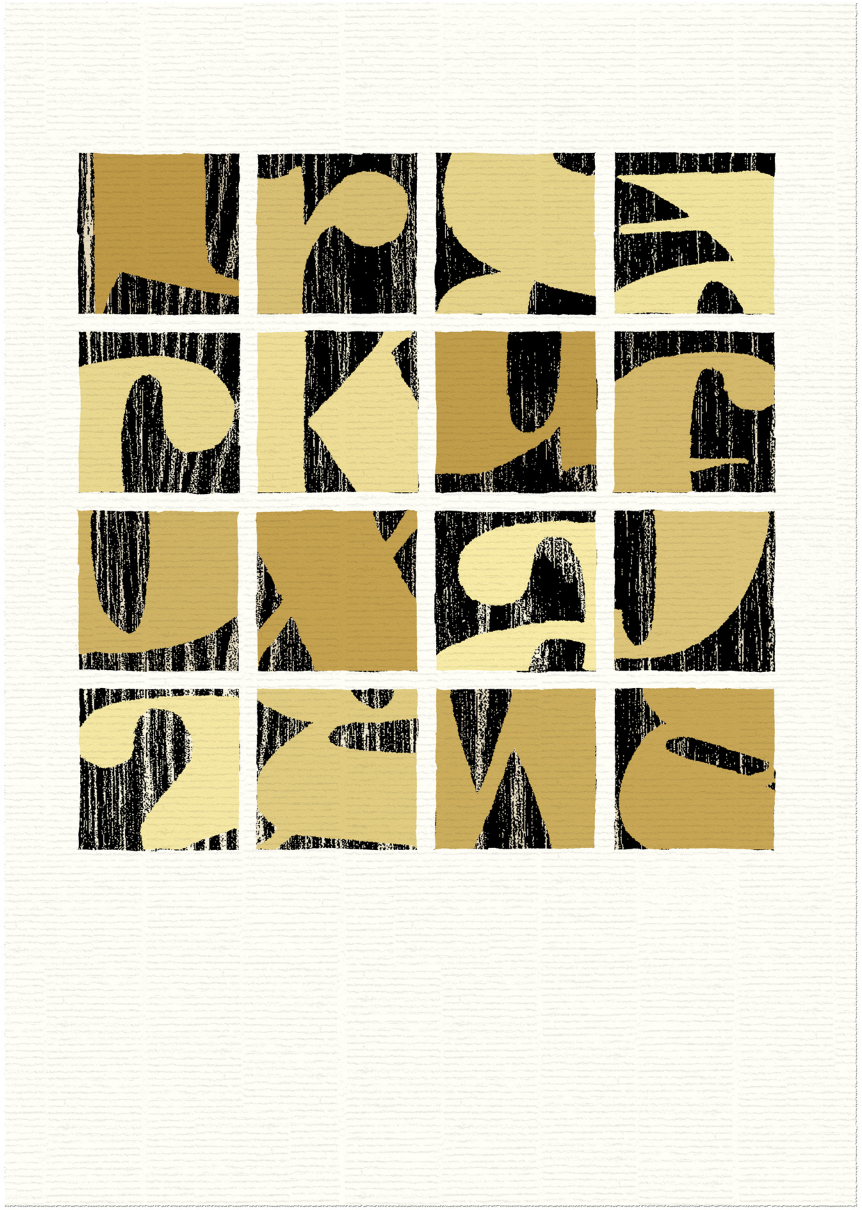
Höfðaletur composition in blue
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



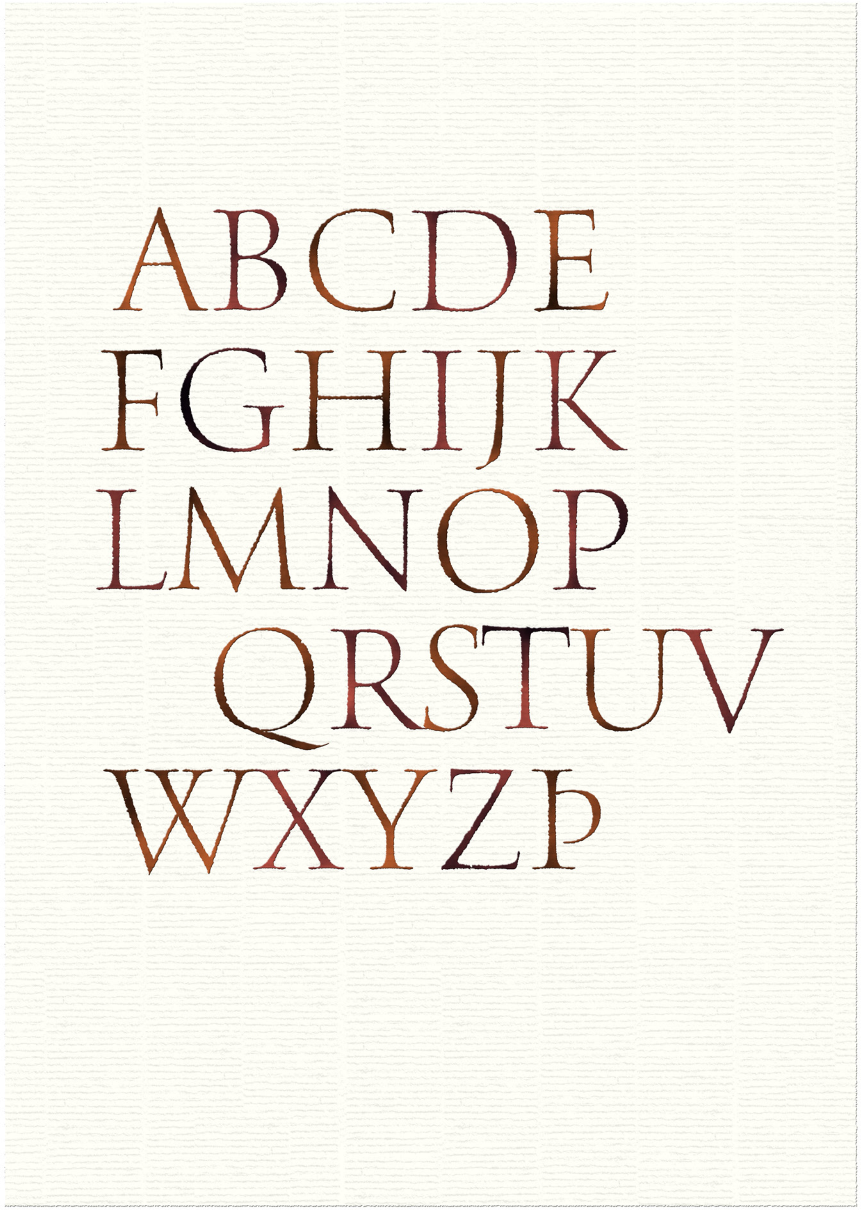
Twelve sections, woodcut
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



Sixteen sections, woodcut
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



Classical capitals
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″


ABCDE
FGHIJK
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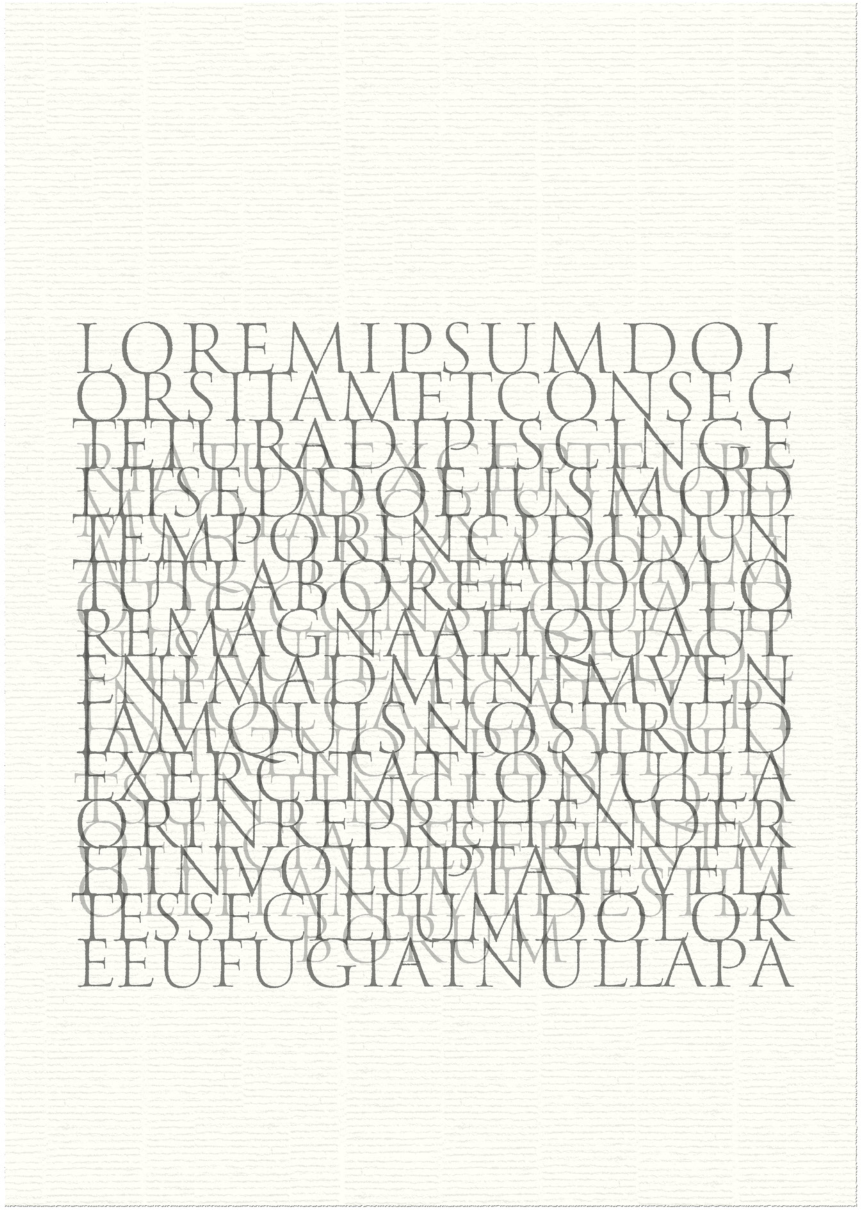
Capitals composition 2
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″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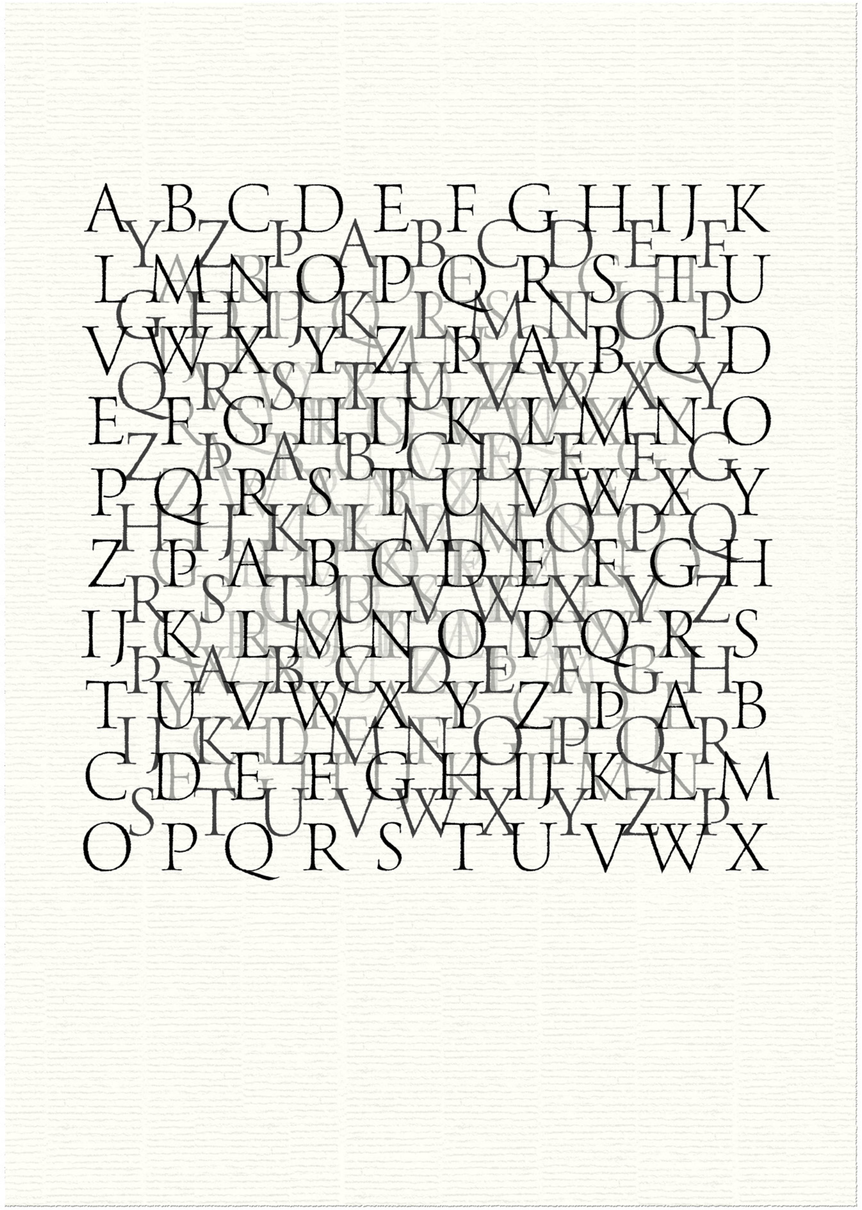
Capitals composition 4

Water-based black pigment and colour dye inks on paper

Reproduced here in 25% of original size,

A3 (29.7 × 42 cm) or 11 × 17″



Capitals composition 5
Water-based black pigment and colour dye inks on paper
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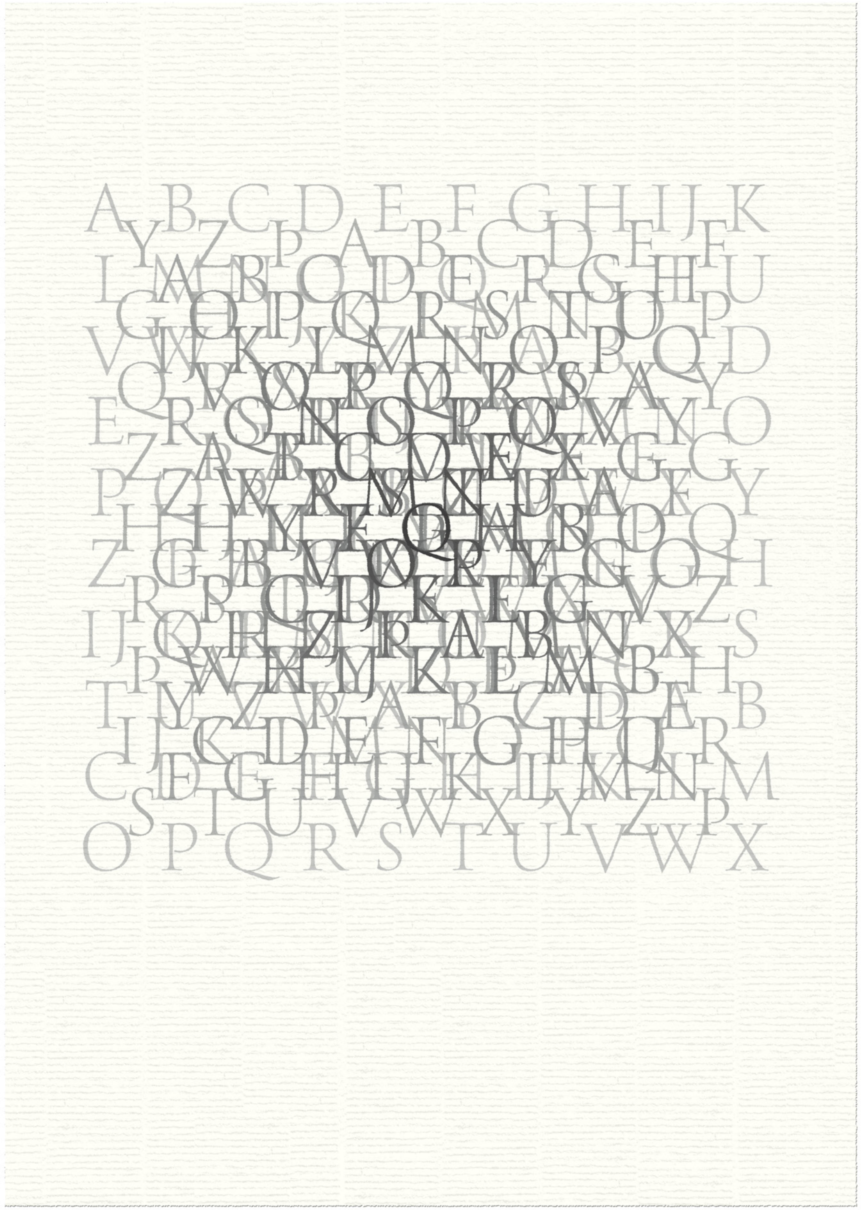

Capitals composition 3
Water-based black pigment and colour dye inks on paper
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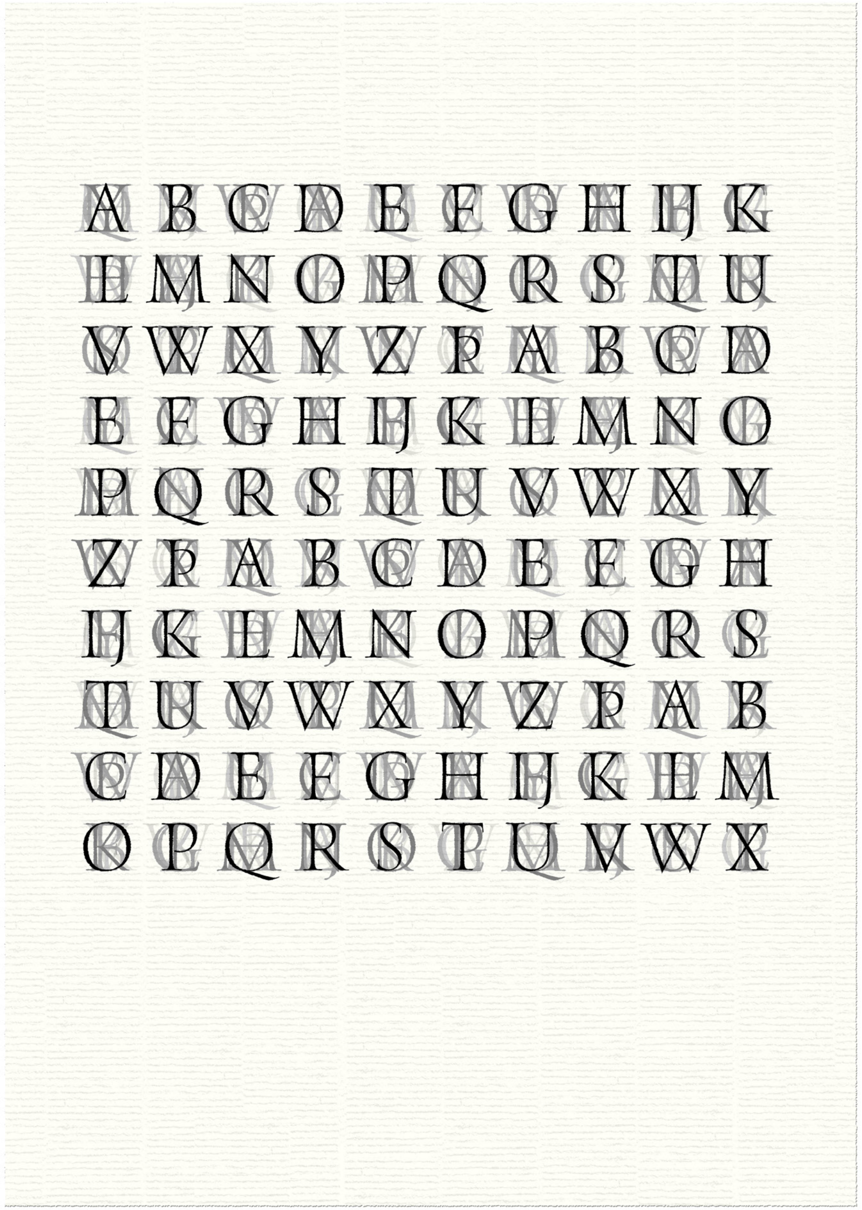
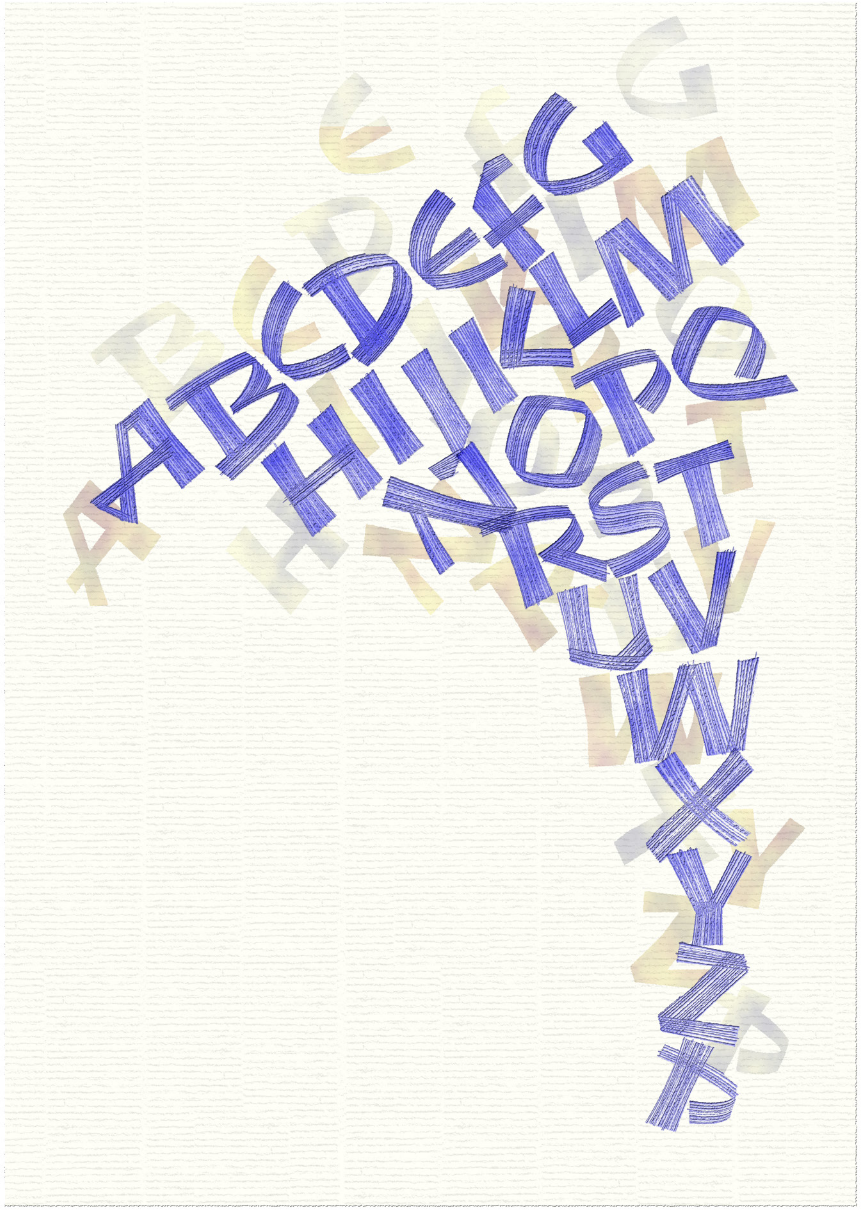

A B C D E F G H IJ K
L M N O P Q R S T U
V W X Y Z Þ A B C D
E F G H IJ K L M N O
P Q R S T U V W X Y
Z Þ A B C D E F G H
IJ K L M N O P Q R S
T U V W X Y Z Þ A B
C D E F G H IJ K L M
O P Q R S T U V W X

Bold brush alphabet
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″


ABCDEFG
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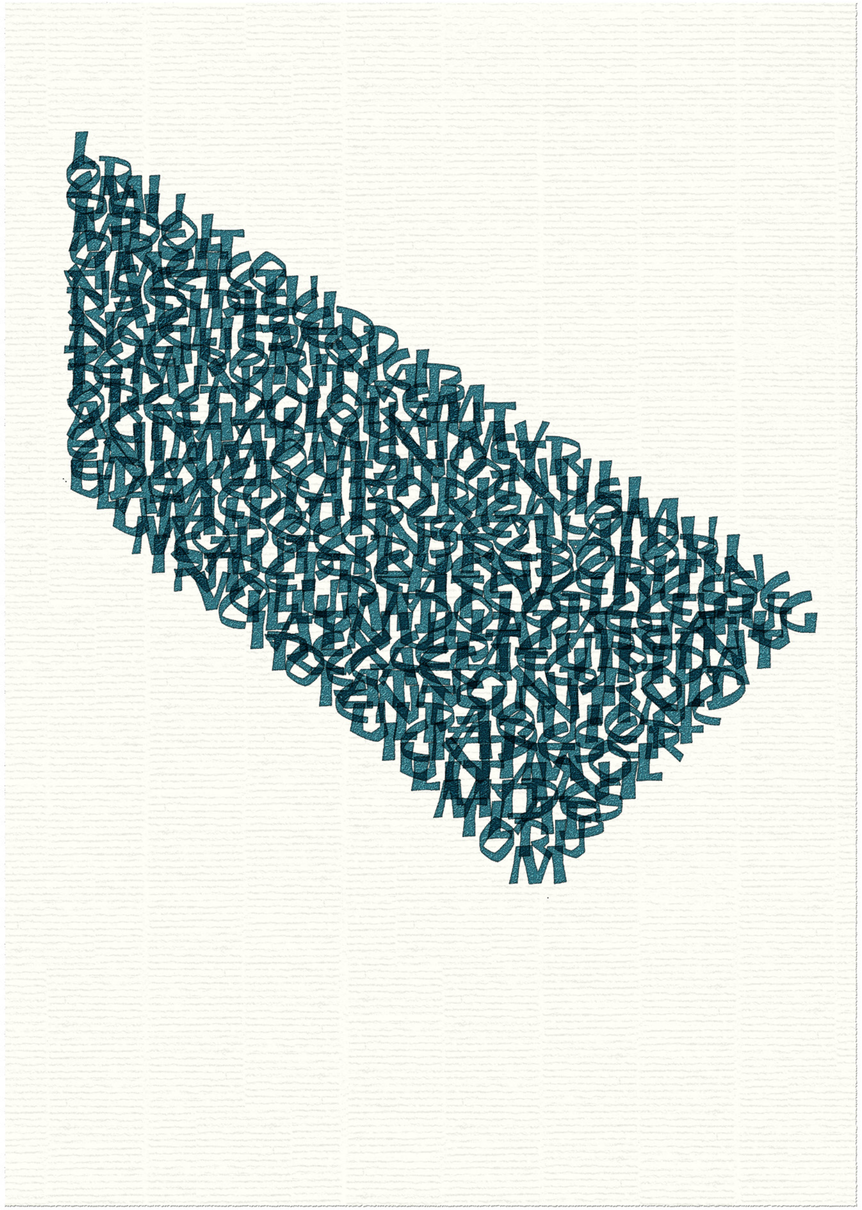
Bold brush text composition
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″

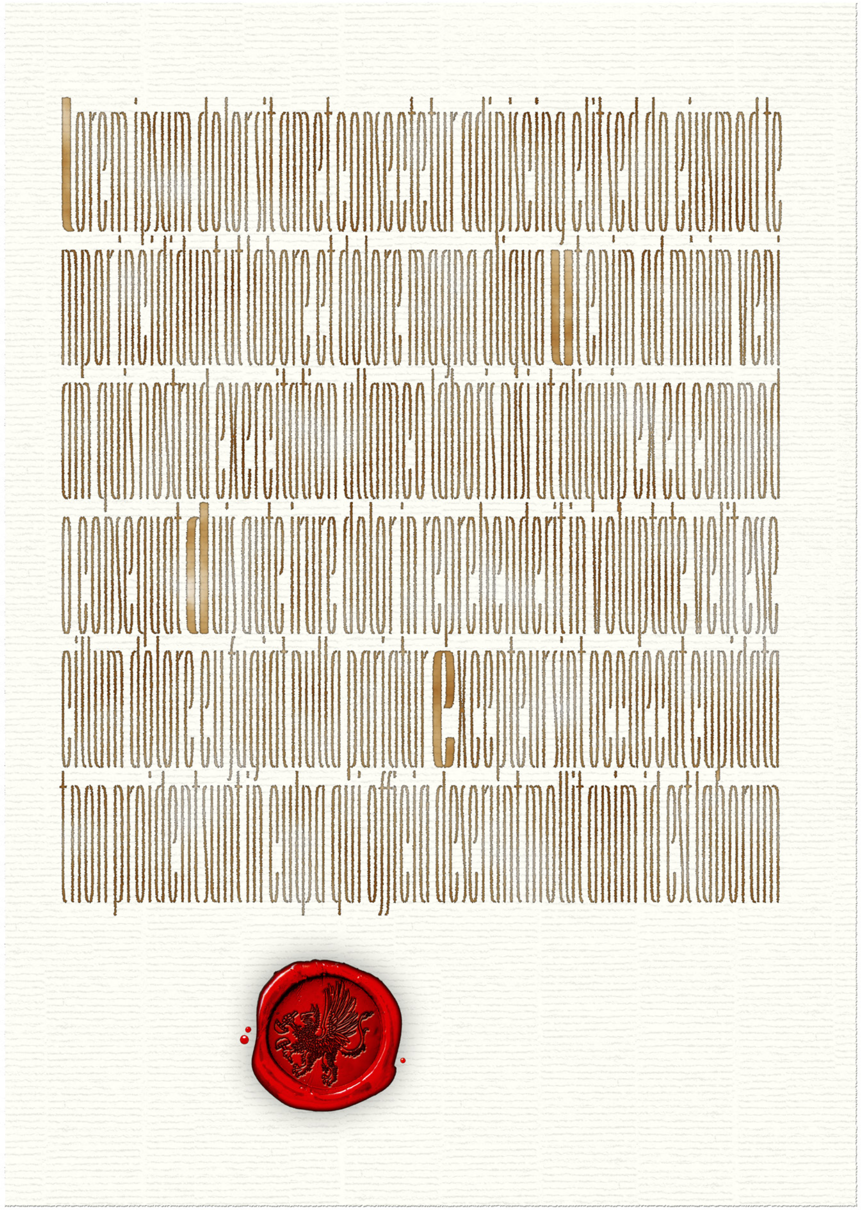


Compressed monoline text with bold capitals

Water-based black pigment and colour dye inks on paper

Reproduced here in 25% of original size,

A3 (29.7 × 42 cm) or 11 × 17″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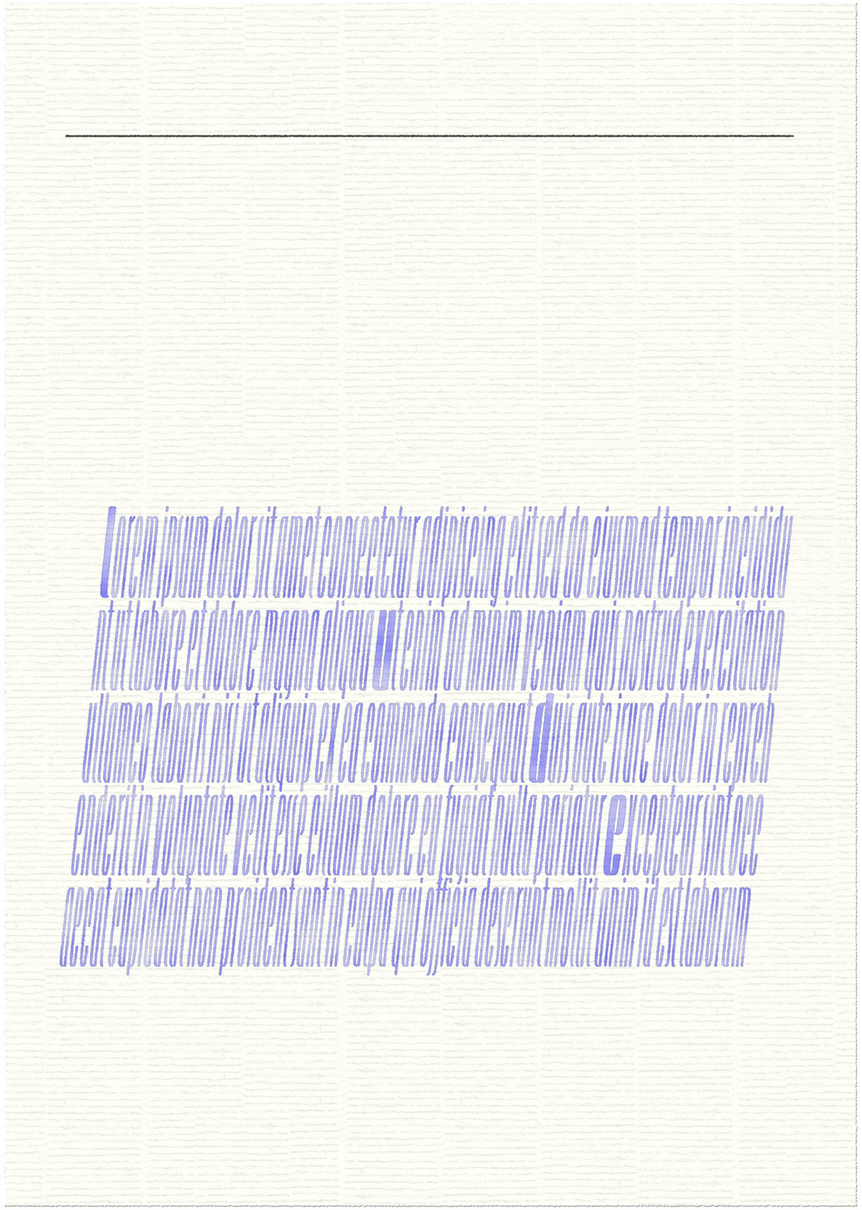
Compressed monoline text; text composition
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″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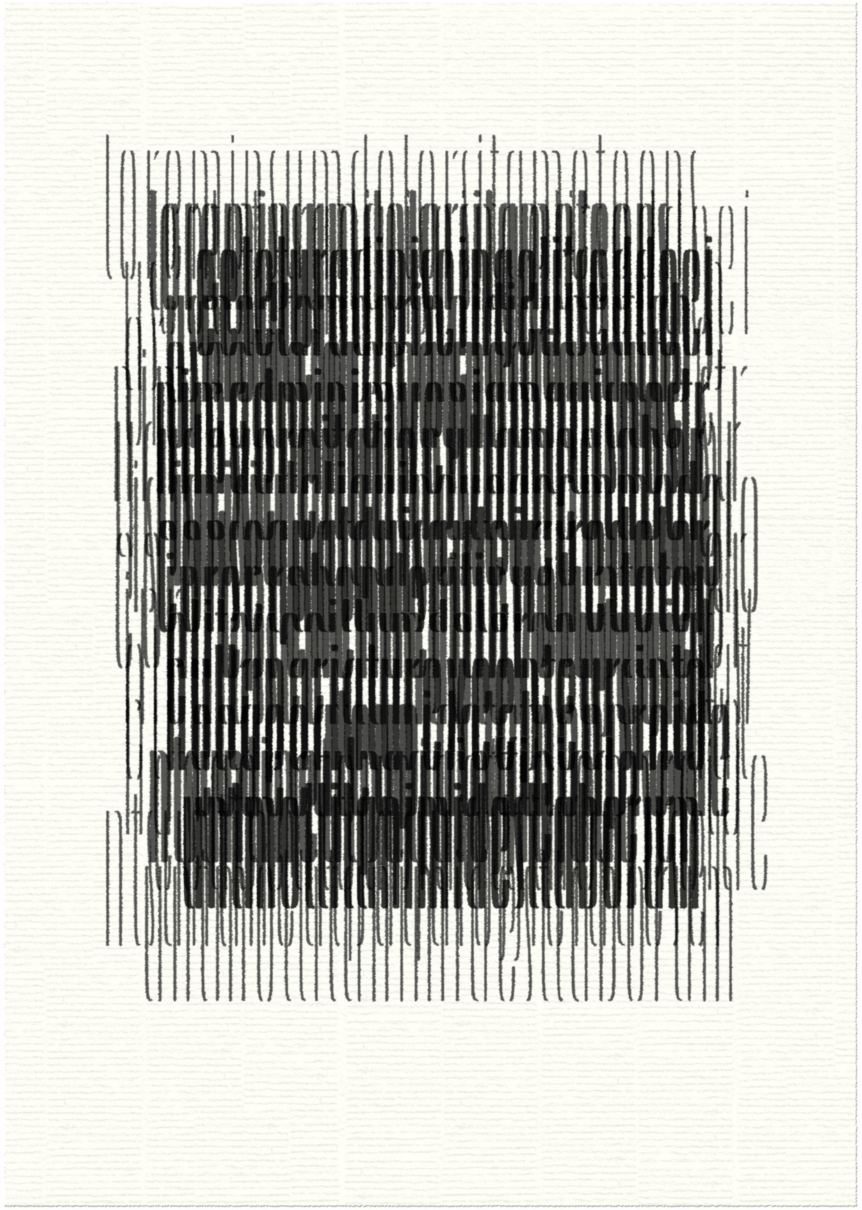
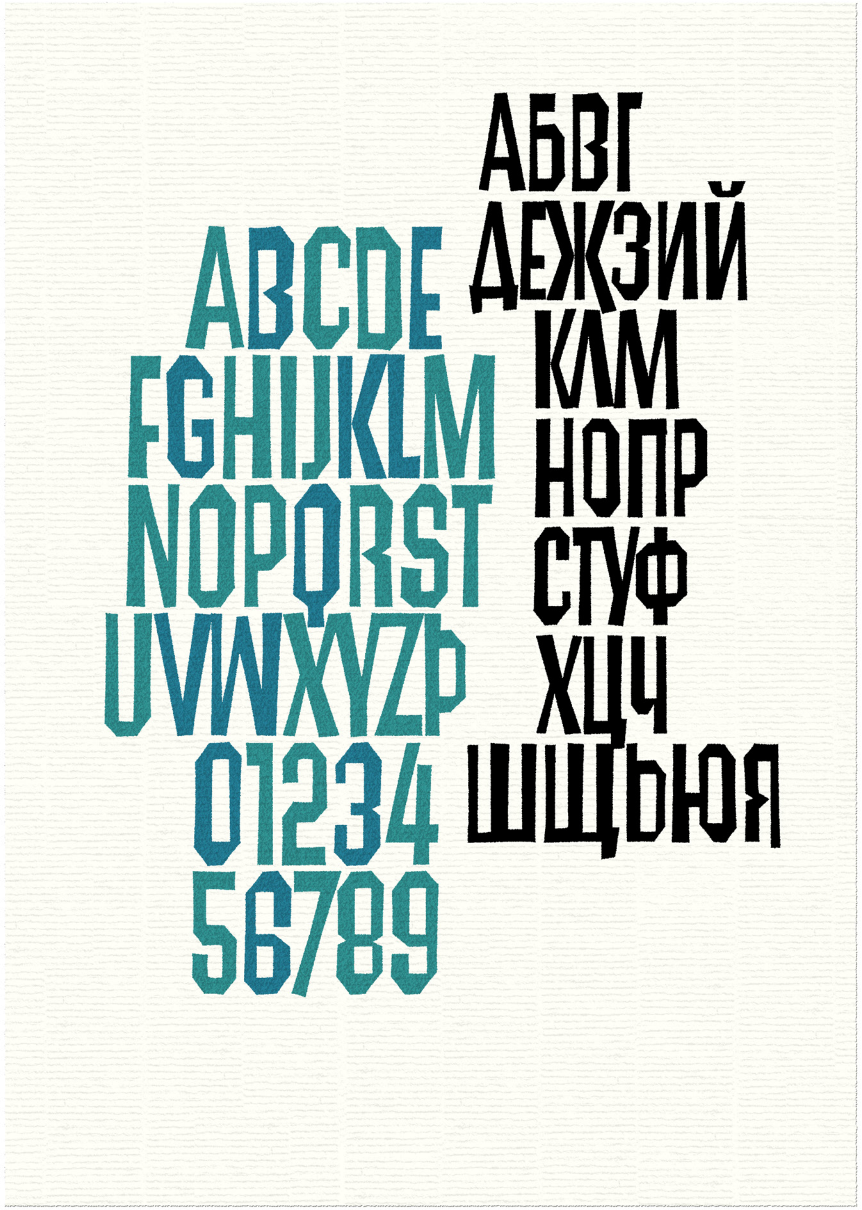
Compressed monoline letters; text composition
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



Angularity one alphabet, Latin and Cyrillic
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″


ABCDE
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UVWXYZÞ
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56789
АБВГ
ДЕЖЗИЙ
КЛМ
НОПР
СТУФ
ХЦЧ
ШЩЬЮЯ

Angularity three alphabet
Water-based black pigment and colour dye inks on paper
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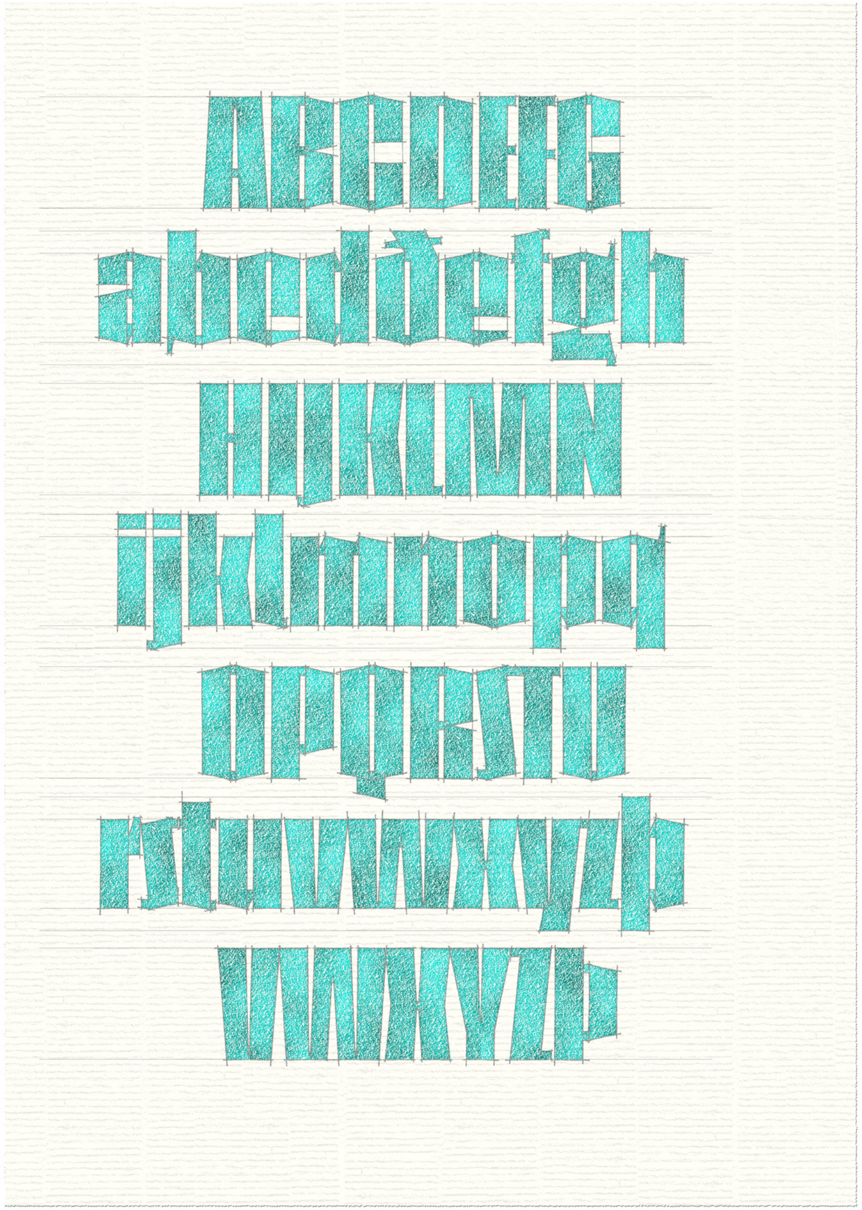
A3 (29.7 × 42 cm) or 11 × 17″


ABCDEFG
abcdđefgh
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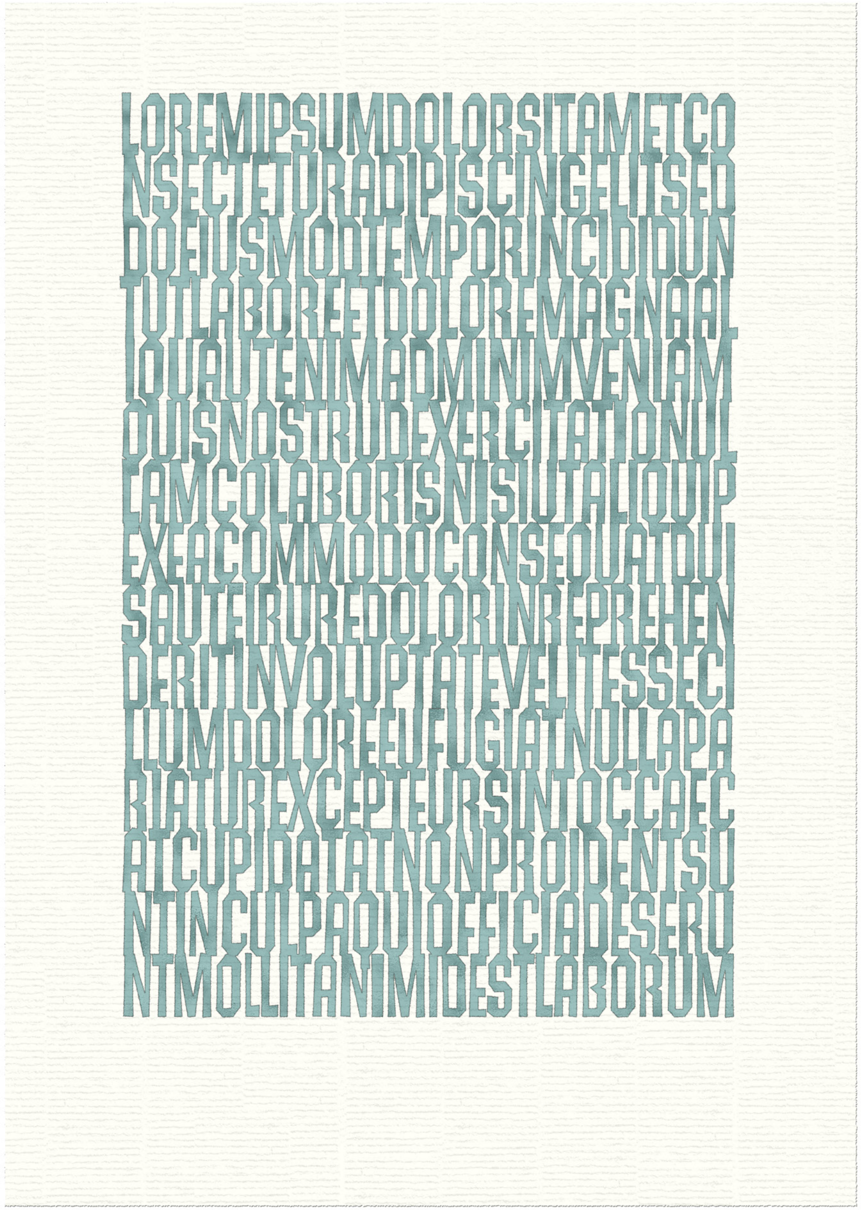
ijklmnopq
OPQRSTU
rstuvwxyzþ
VWXYZÞ

Angularity one text
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″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NTMOLLITANIMIDESTLABORUM

Angularity four alphabet
Water-based black pigment and colour dye inks on paper
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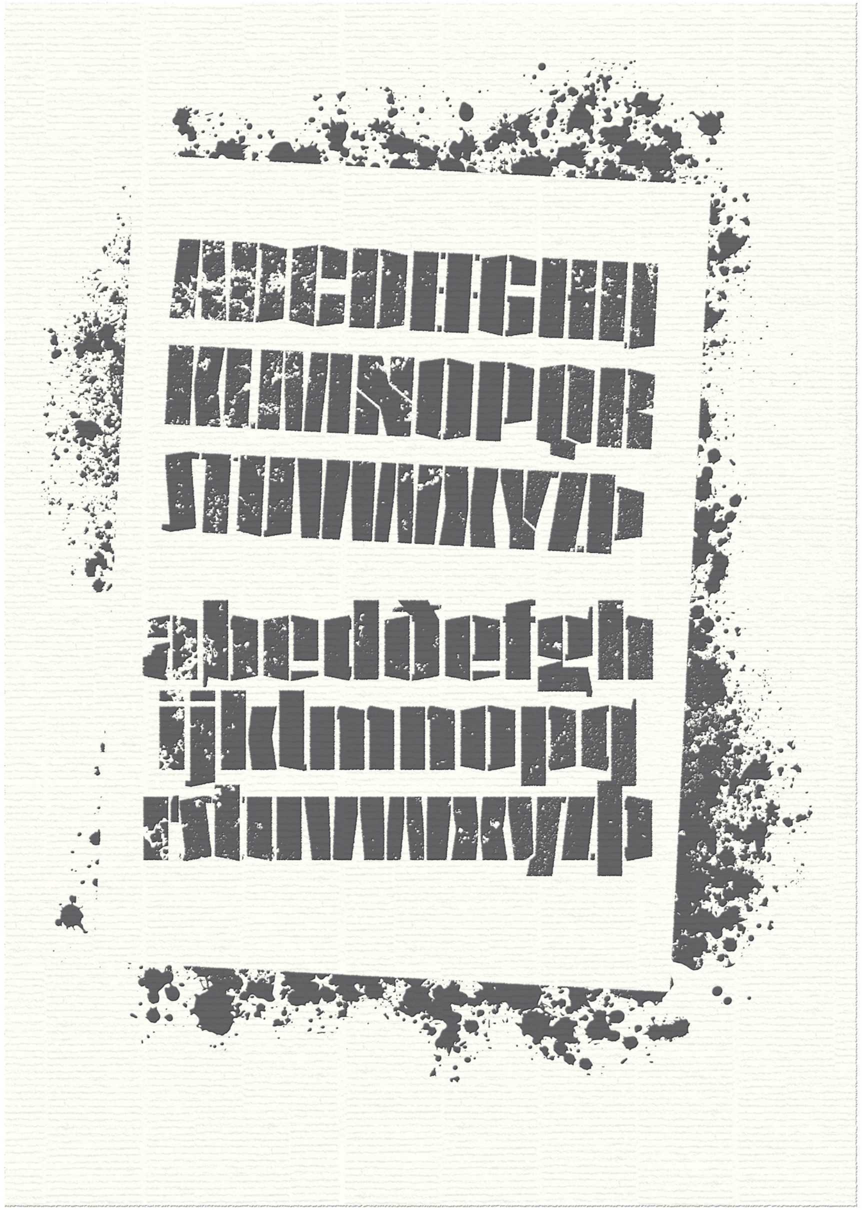
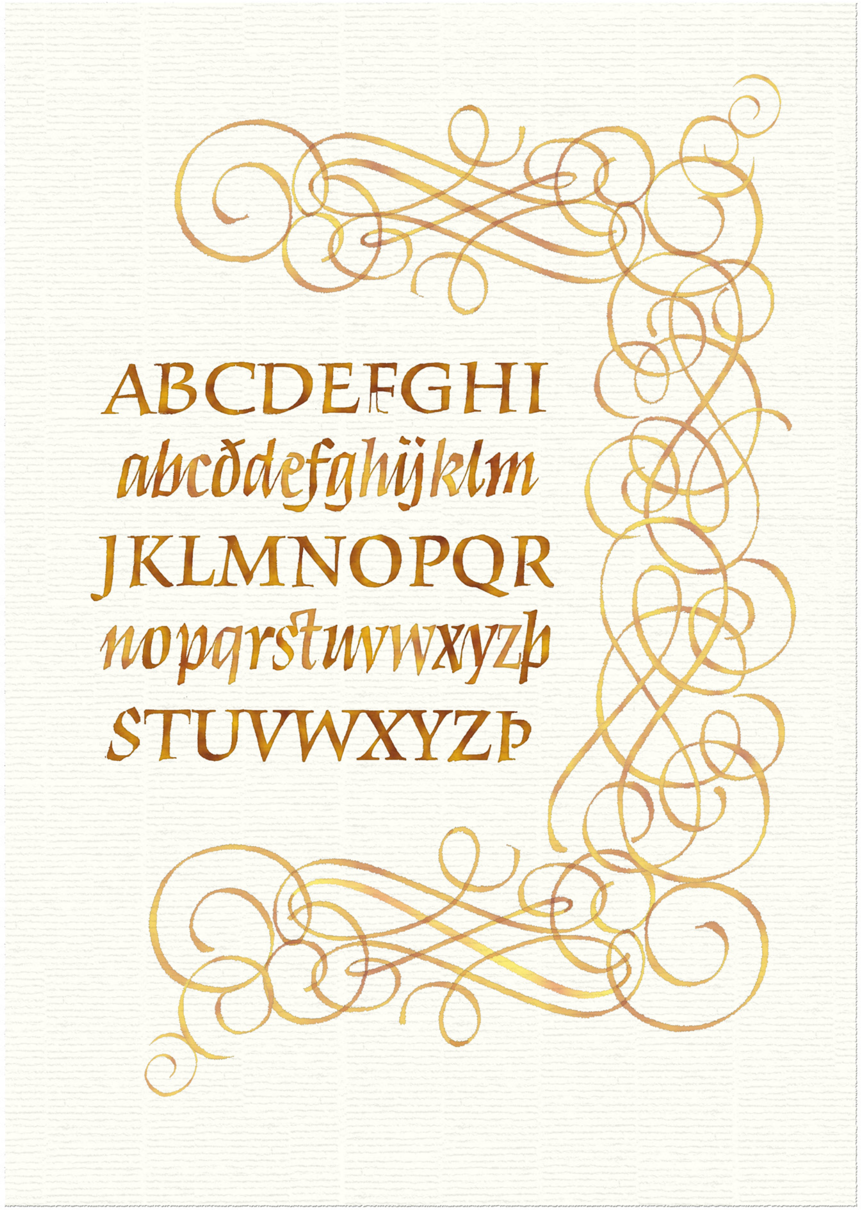
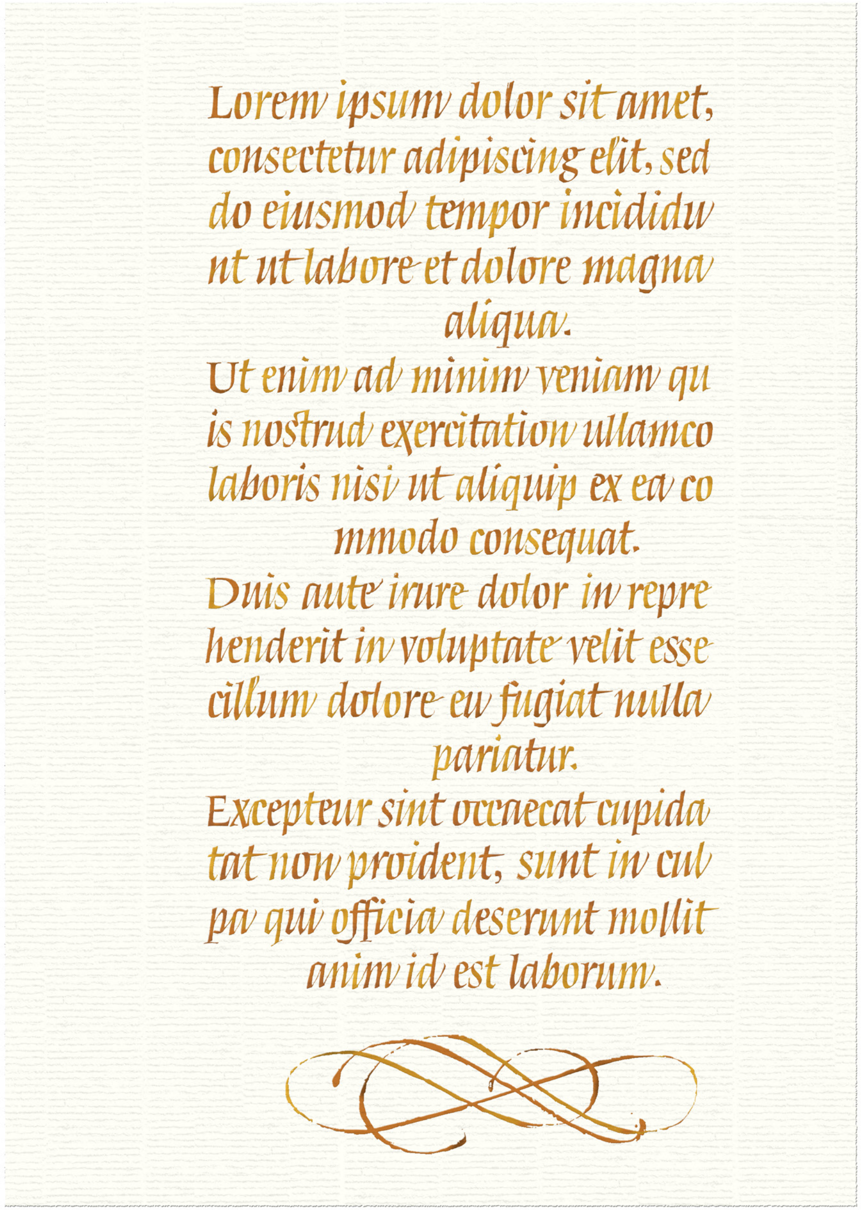
A3 (29.7 × 42 cm) or 11 × 17″



Broad-edge italic handwriting alphabet
with flourishes
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″


ABCDEFGHI
abcðdefghijklm
JKLMNOPQR
nopqrstuvwxyzþ
STUVWXYZÞ

Broad-edge italic handwriting text
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



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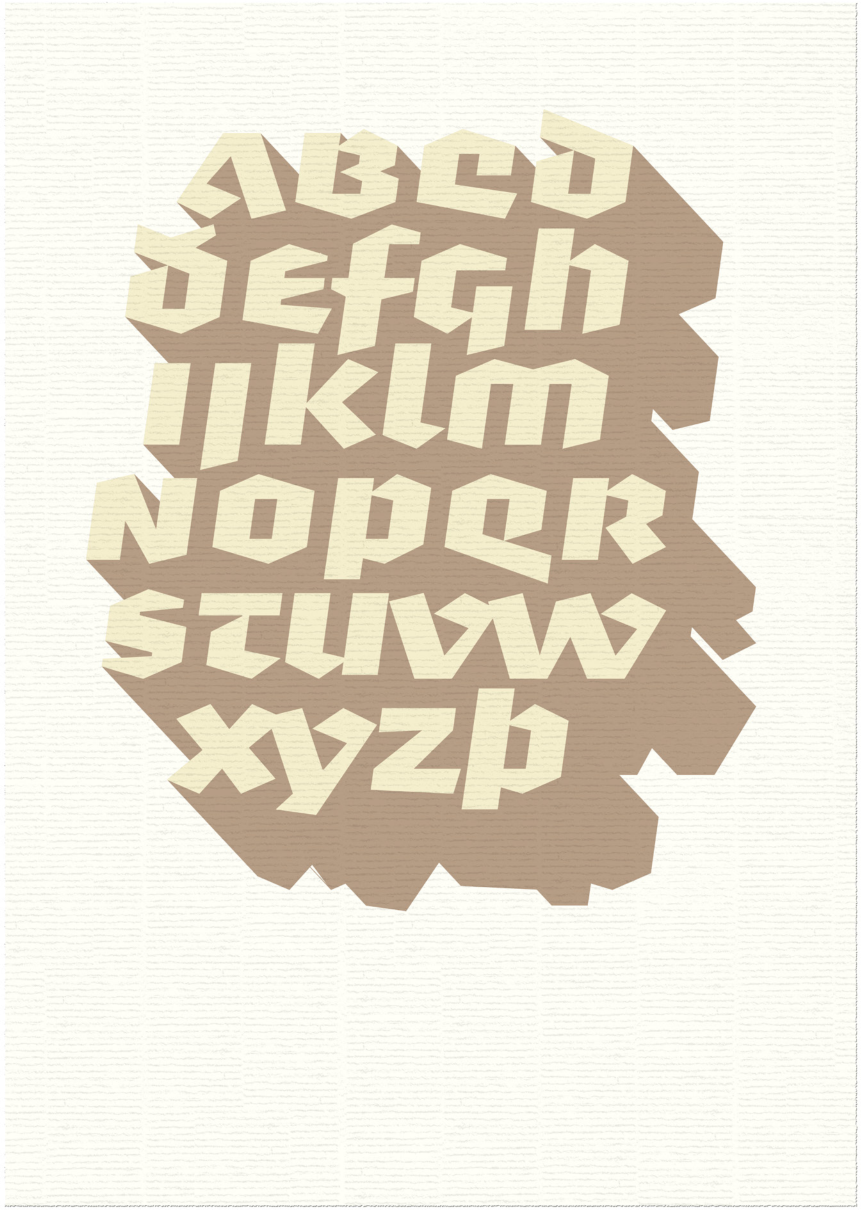
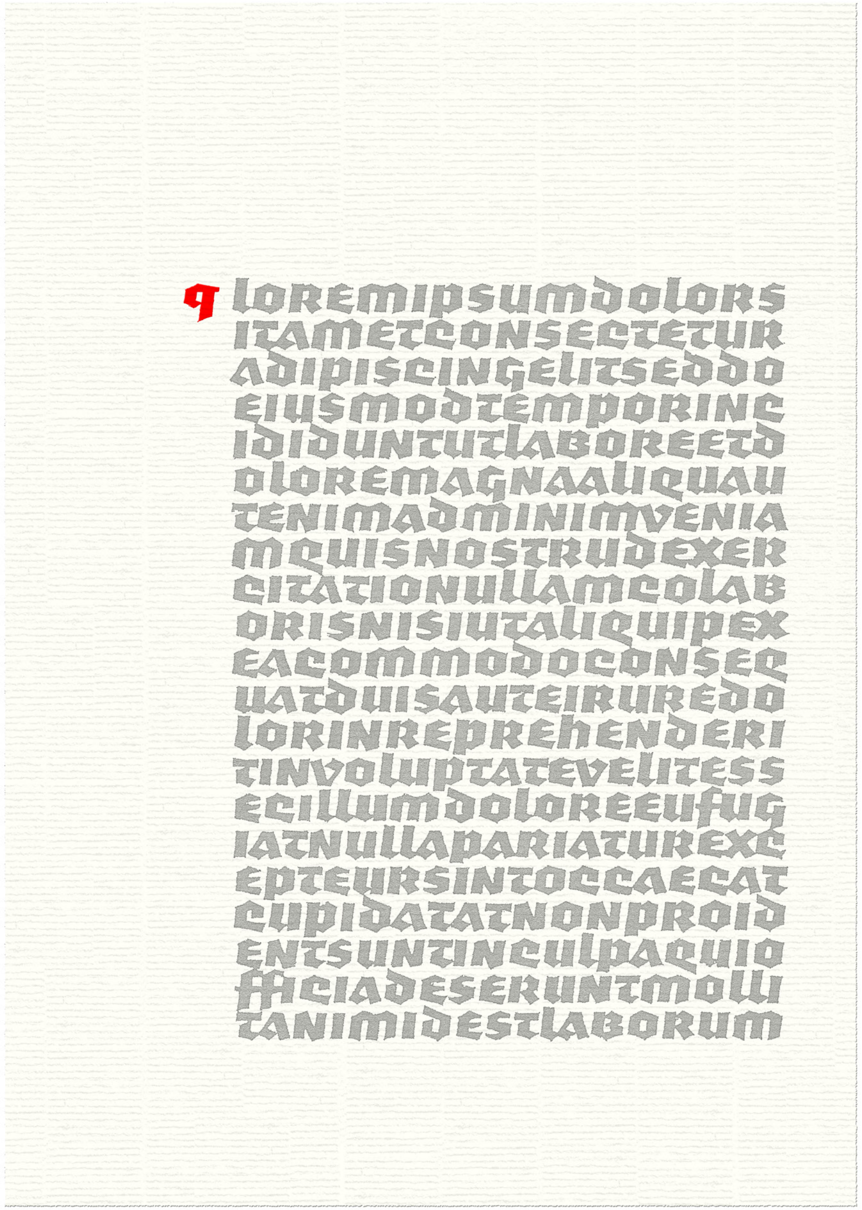
Uncial alphabet with block shadow
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



Uncial text

Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



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citationullamcolab
orisnisiutaliquipex
eacommodoconseq
uatduisauteiruredo
lorinreprehenderi
tinvoluptatevelitess
ecillumdoloreeufug
iatnullapariaturexc
epteursintoccaecat
cupidatatnonproid
entsuntinculpaquio
fficiadeseruntmolli
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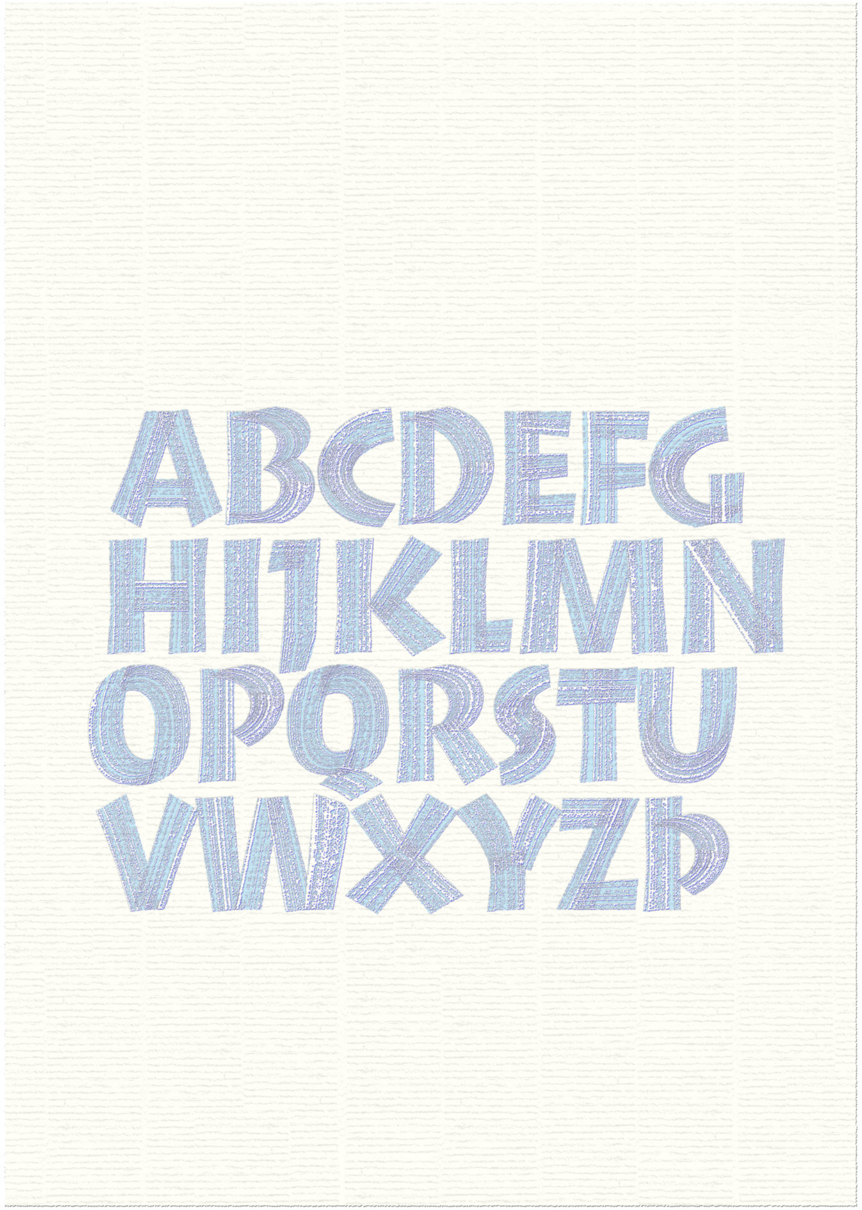
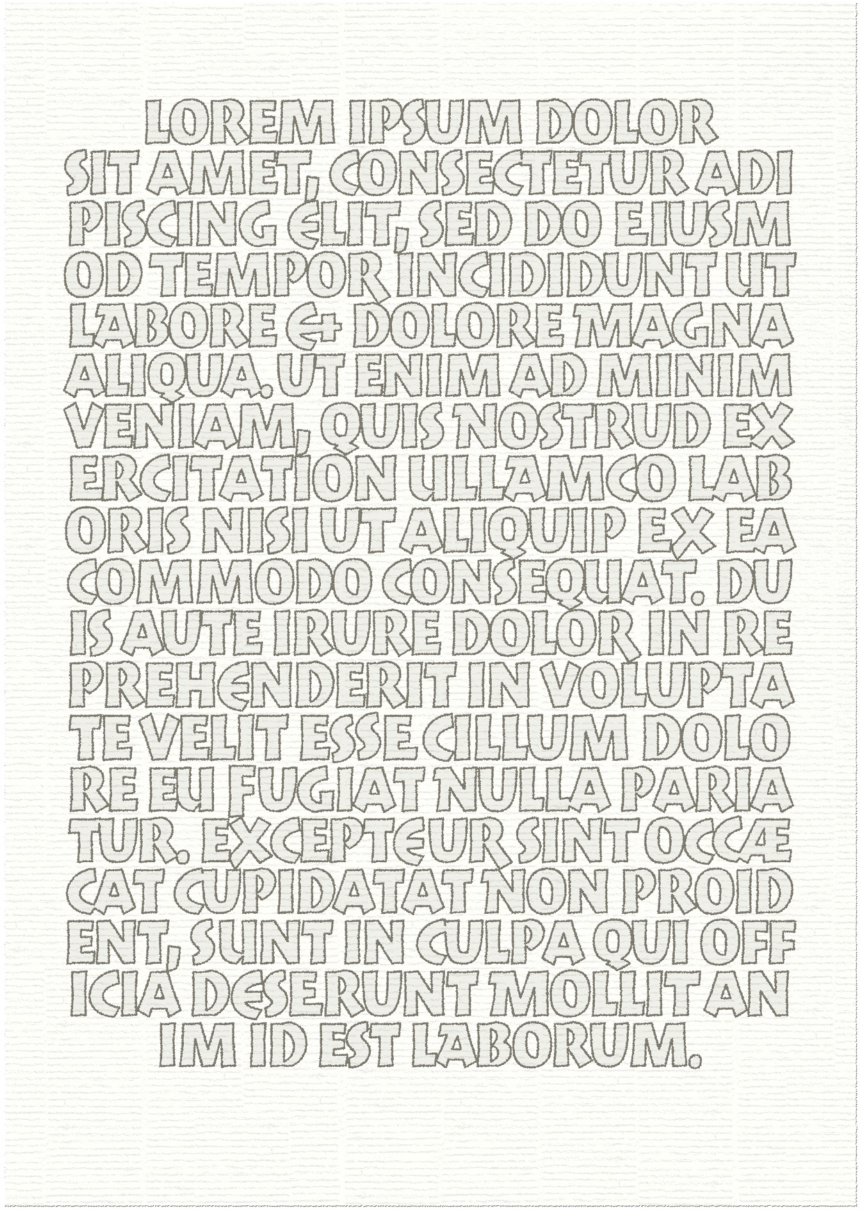
Bold brush capitals
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″


ABCDEFG
HIJKLMN
OPQRSTU
VWXYZÞ

Bold brush capitals, outlined; text
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″


LOREM IPSUM DOLOR
SIT AMET, CONSECTETUR ADI
PISCING ELIT, SED DO EIUSM
OD TEMPOR INCIDIDUNT UT
LABORE & DOLORE MAGNA
ALIQUA. UT ENIM AD MINIM
VENIAM, QUIS NOSTRUD EX
ERCITATION ULLAMCO LAB
ORIS NISI UT ALIQUIP EX EA
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IS AUTE IRURE DOLOR IN RE
PREHENDERIT IN VOLUPTA
TE VELIT ESSE CILLUM DOLO
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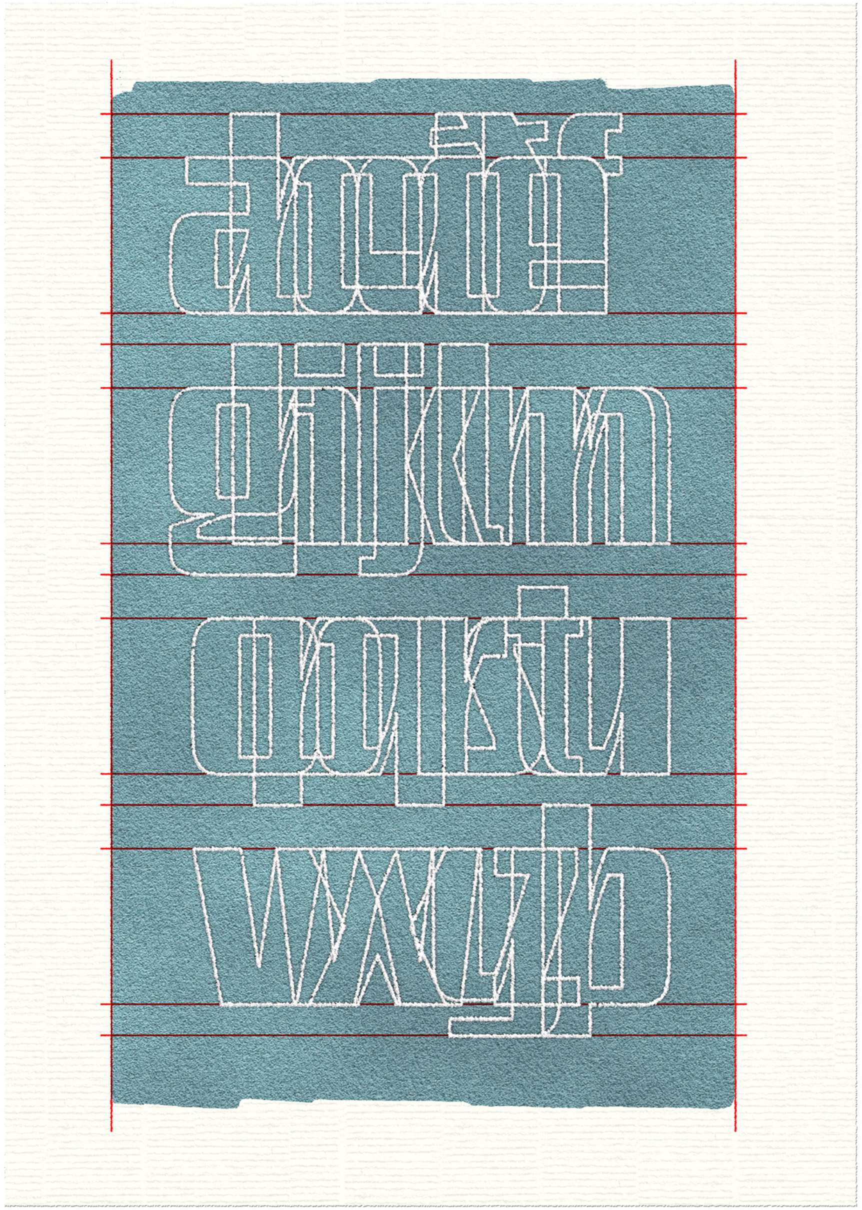
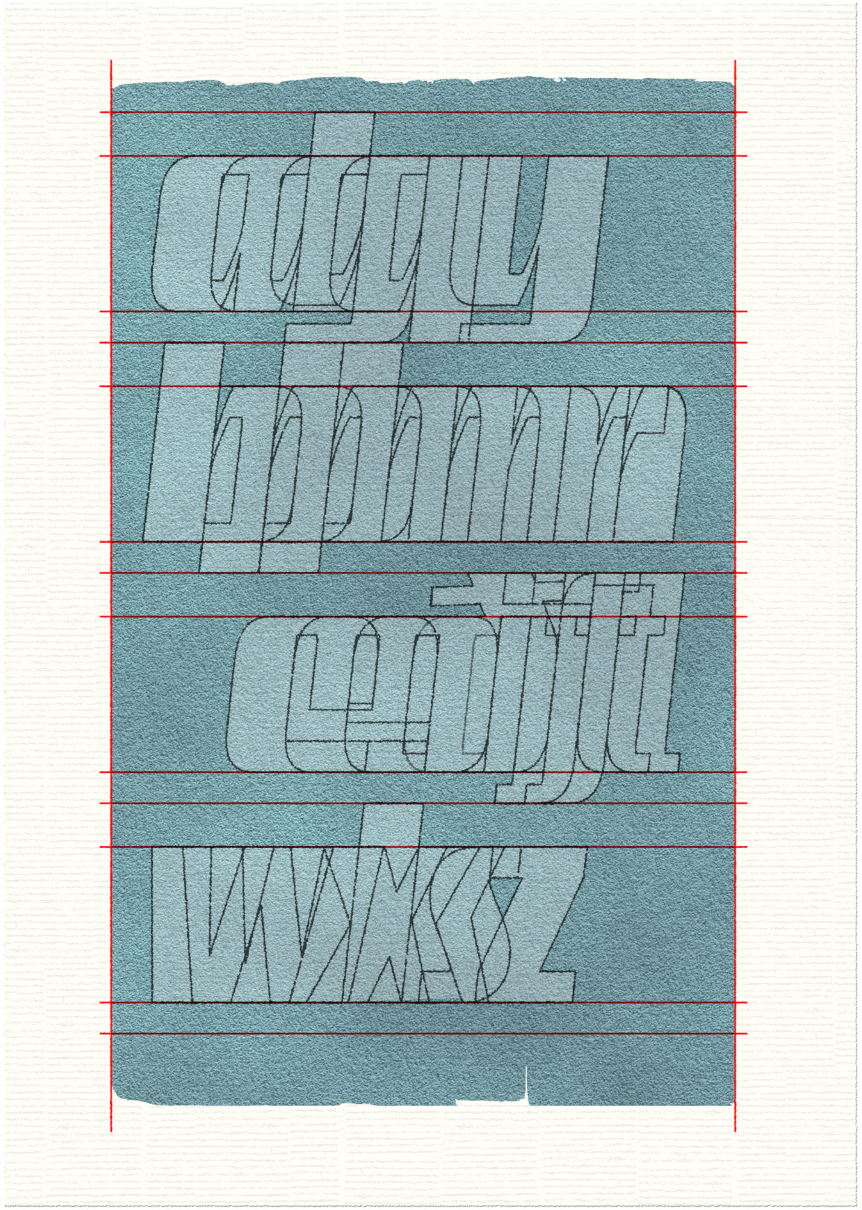
Template lower-case alphabet
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



Template lower-case italic alphabet
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



Thomas More's Utopia alphabet (1516)
Water-based black pigment and colour dye inks on paper
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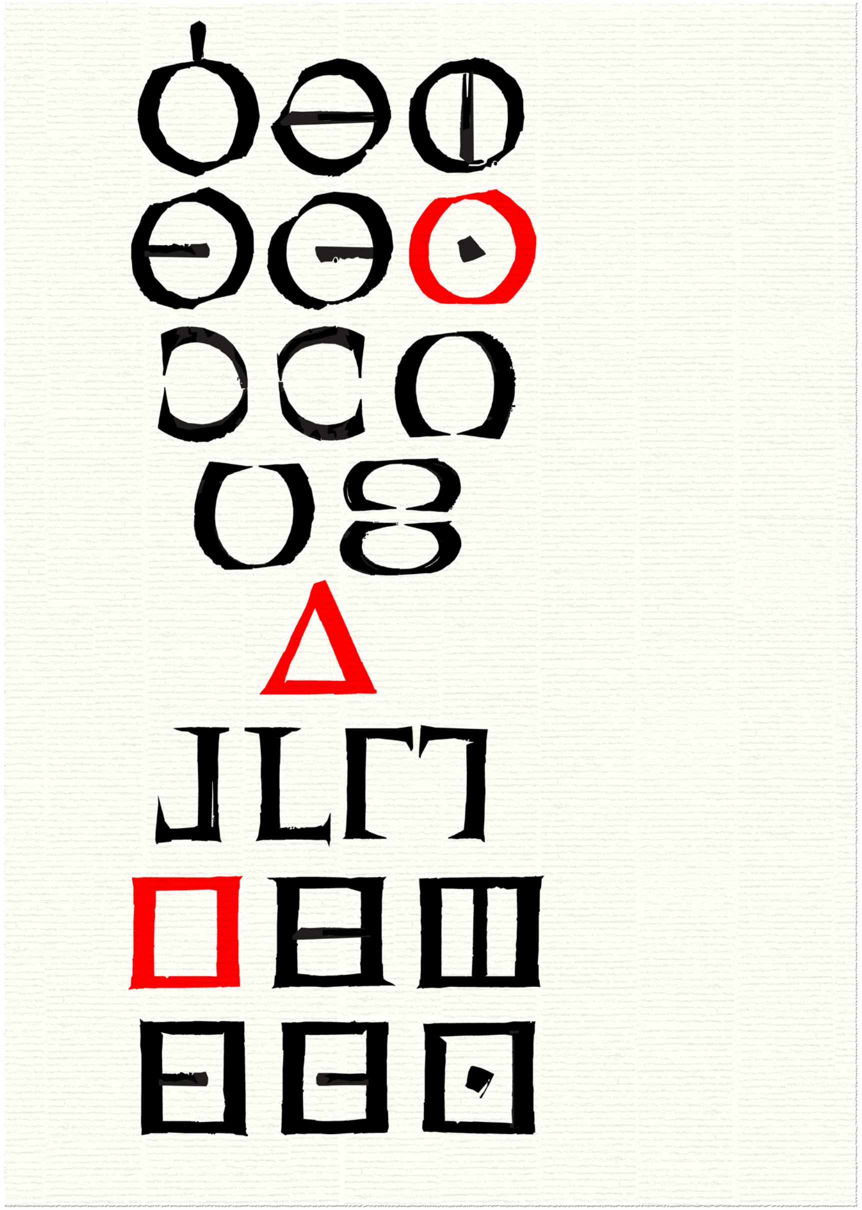
A3 (29.7 × 42 cm) or 11 × 17″

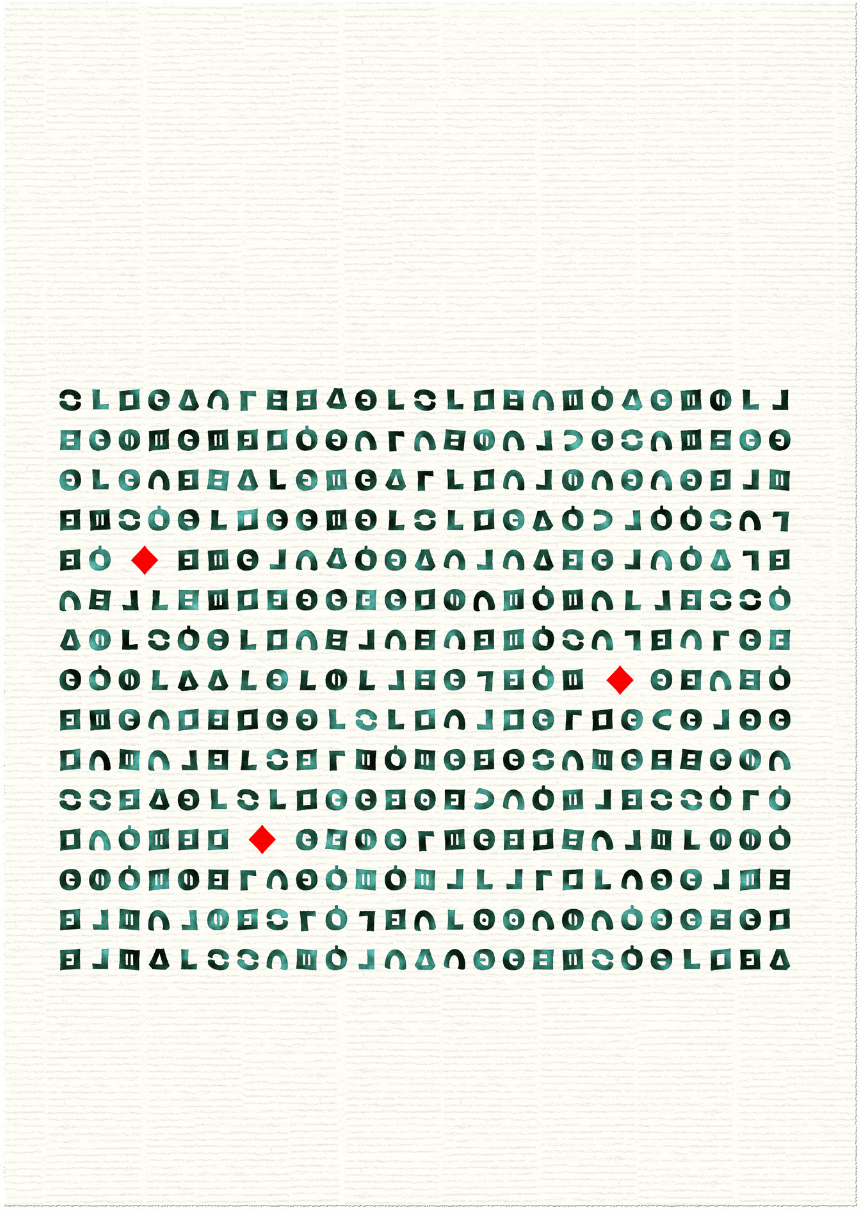


Utopia text composition

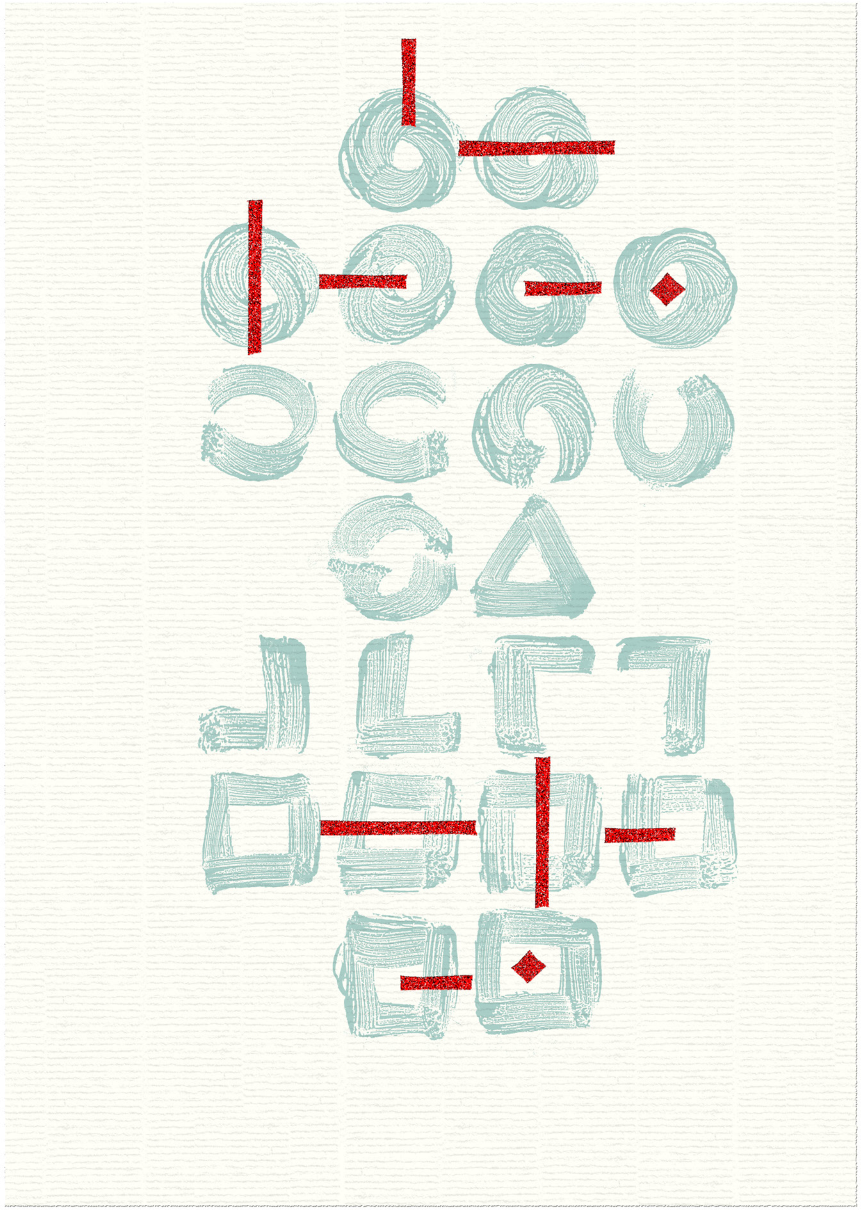
Water-based black pigment and colour dye inks on paper

Reproduced here in 25% of original size,

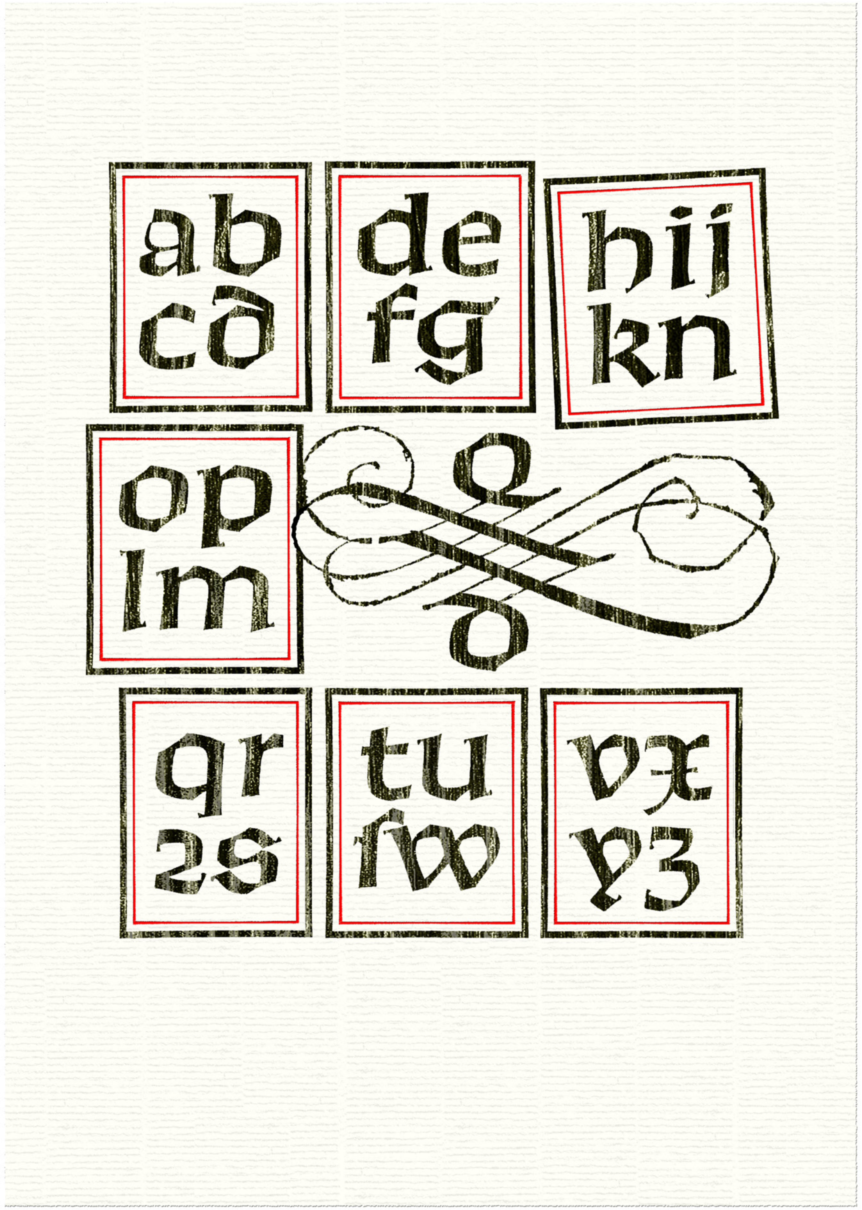
A3 (29.7 × 42 cm) or 11 × 17″



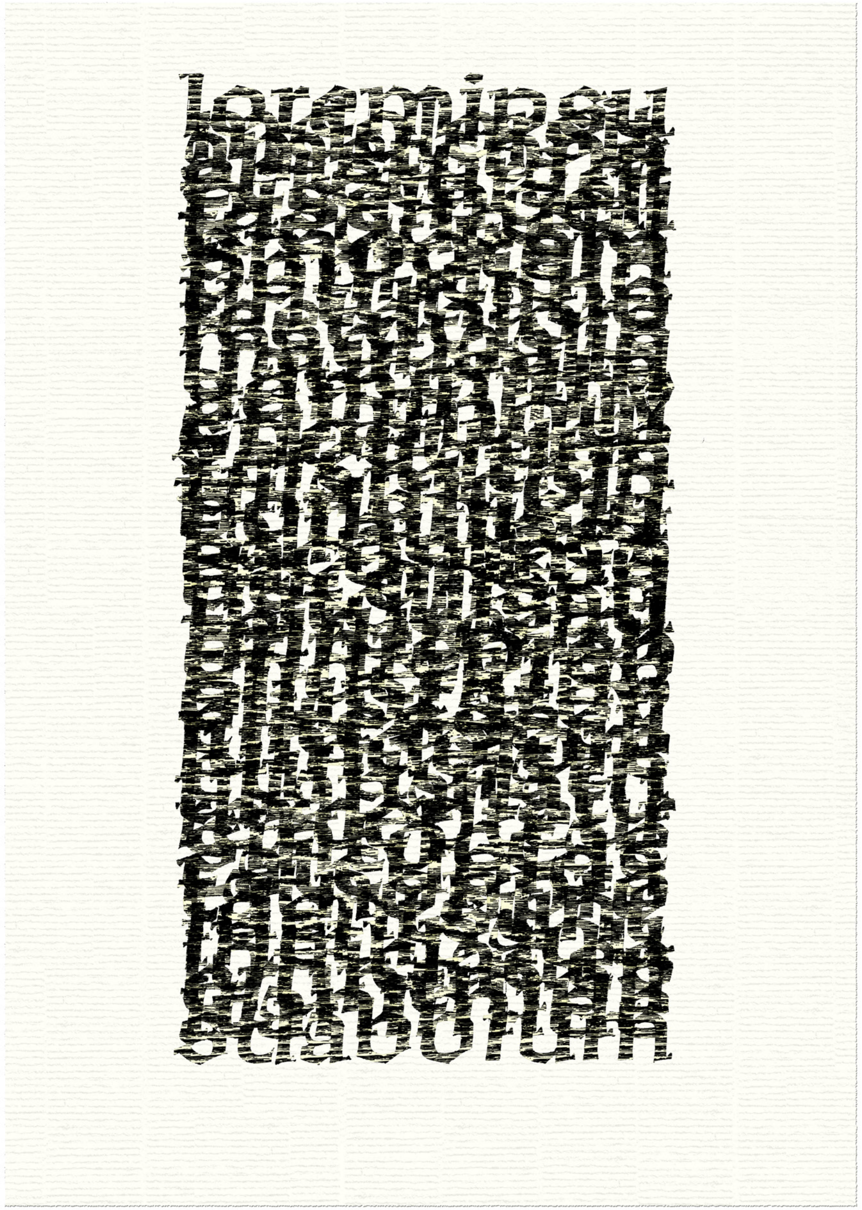
Utopia brush letter alphabet
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



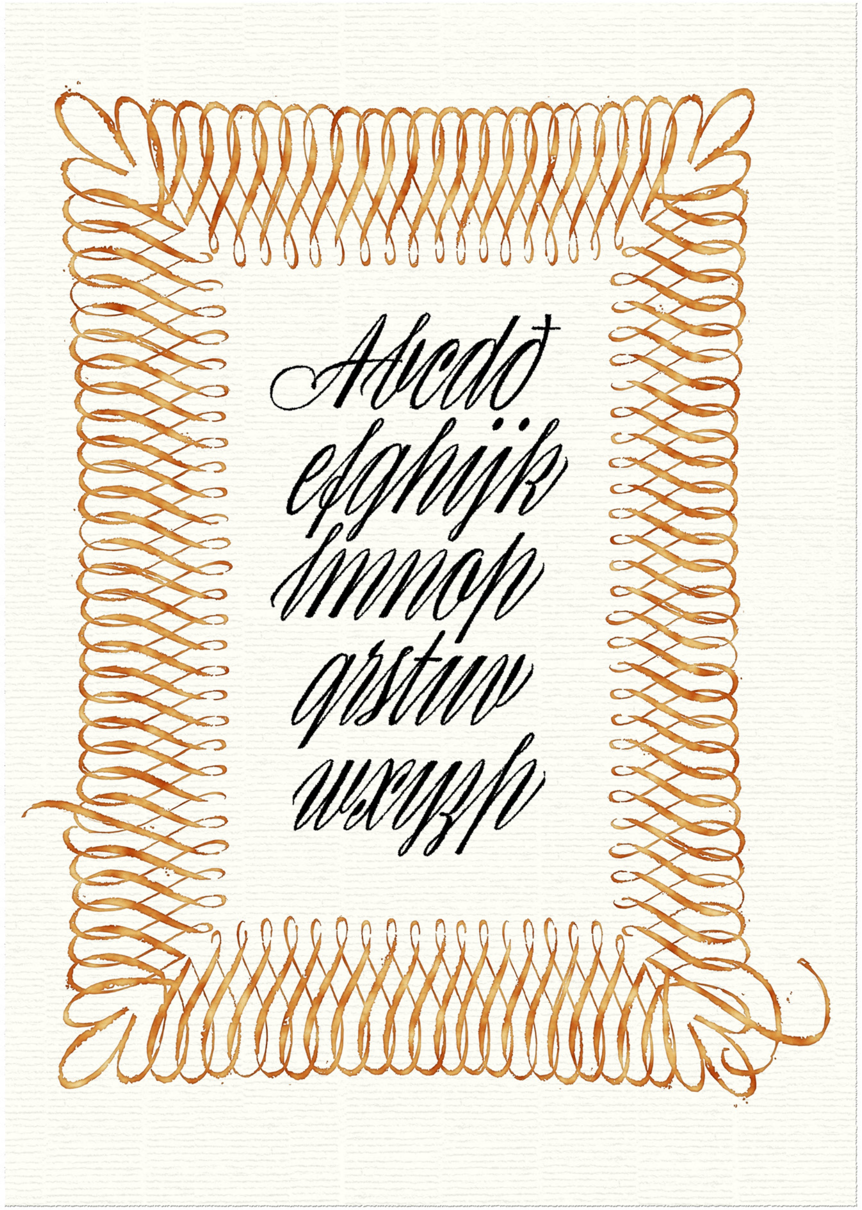
Lower case blackletter, loosely inspired
by Juan de Yciar’s rotunda of 1548
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″


ab
cd
de
fg
hij
kn
op
lm
qr
ꝛs
tu
ſw
vx
yʒ

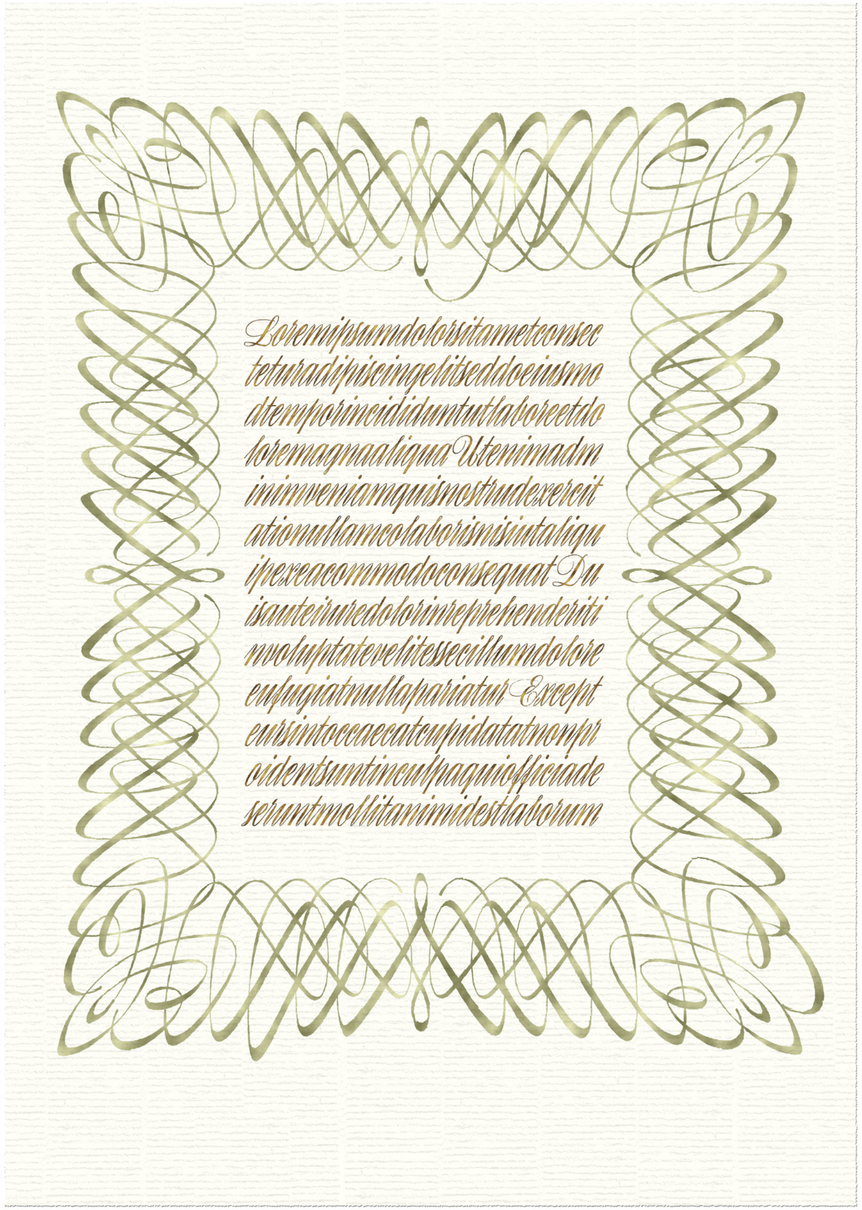
Lower case blackletter woodcut text,
composition thicket
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



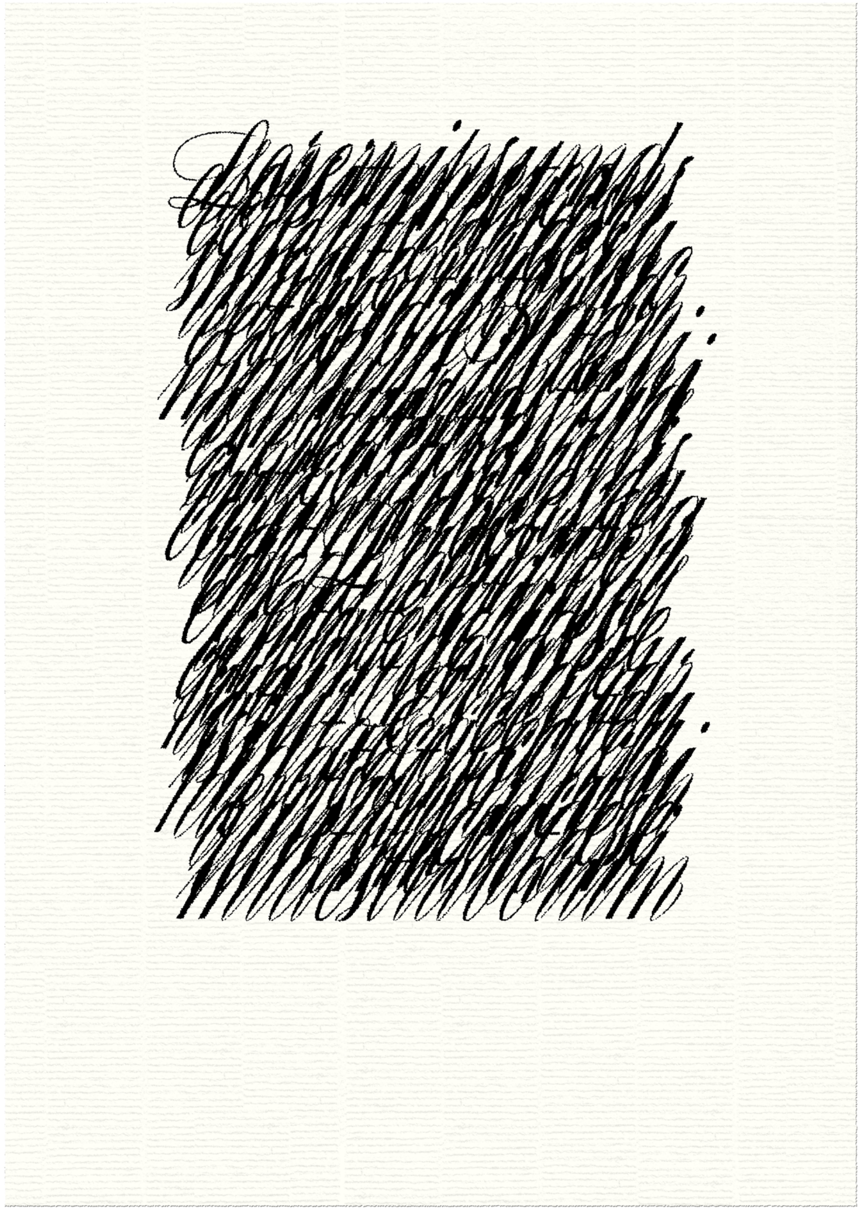
Framed copperplate alphabet
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″


Abcdd
efghijk
lmnop
qrstuv
wxyz

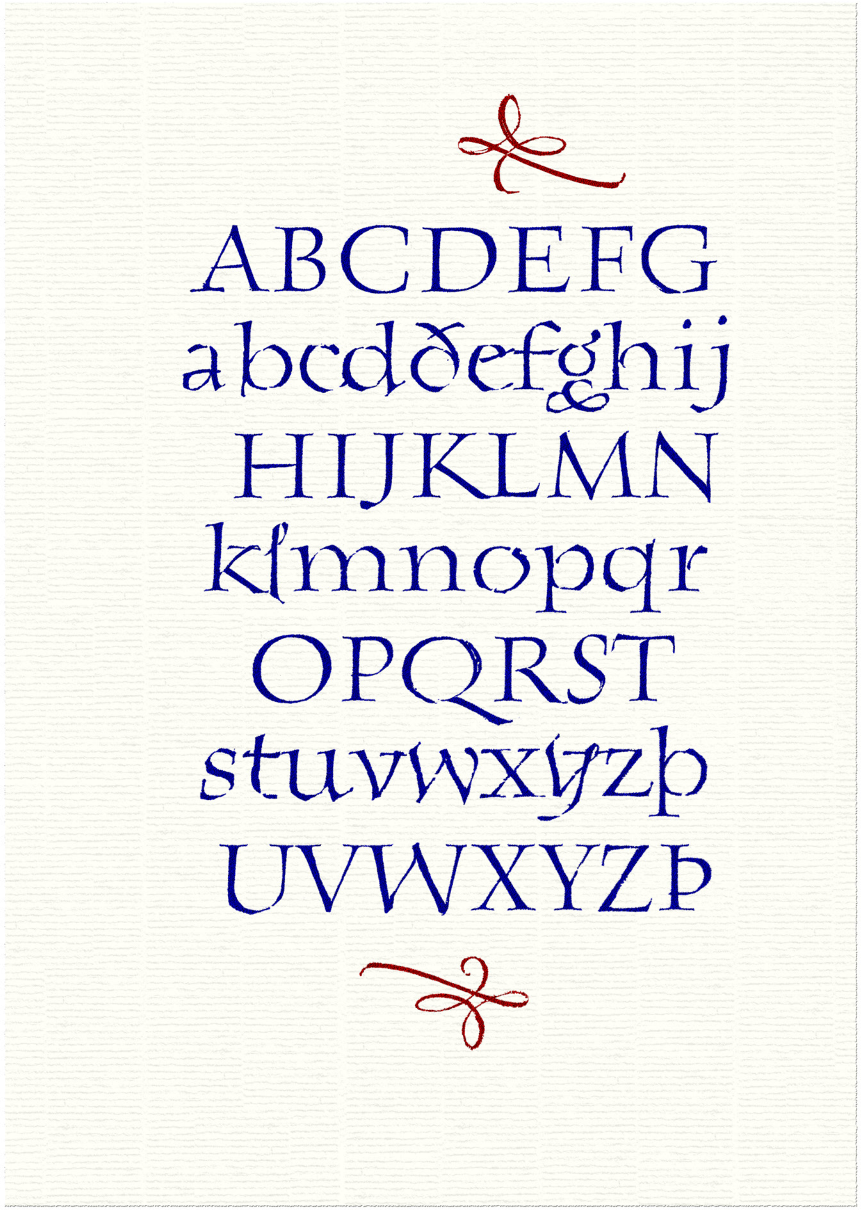
Framed copperplate text
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″


Loremipsumdolorsitametconsec
teturadipiscingelitseddoeiusmo
dtemporincididuntutlaboreetdo
loremagnaaliquaUtenimadm
inimveniamquisnostrudexercit
ationullamcolaborisnisiutaliqu
ipexeacommodoconsequatDu
isauteiruredolorinreprehenderiti
nvoluptatevelitessecillumdolore
eufugiatnullapariaturExcept
eursintoccaecatcupidatatnonpr
oidentsuntinculpaquiofficiade
seruntmollitanimidestlaborum

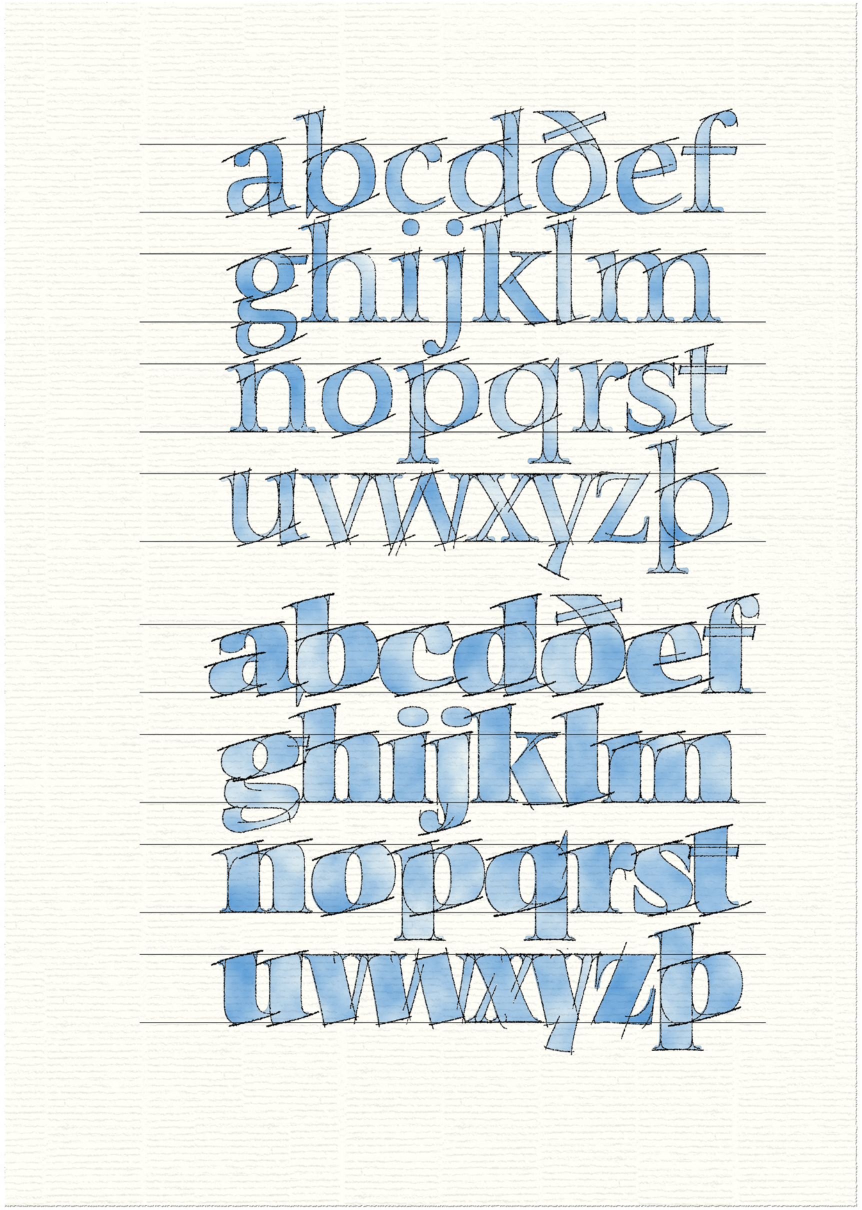
Copperplate text thicket
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



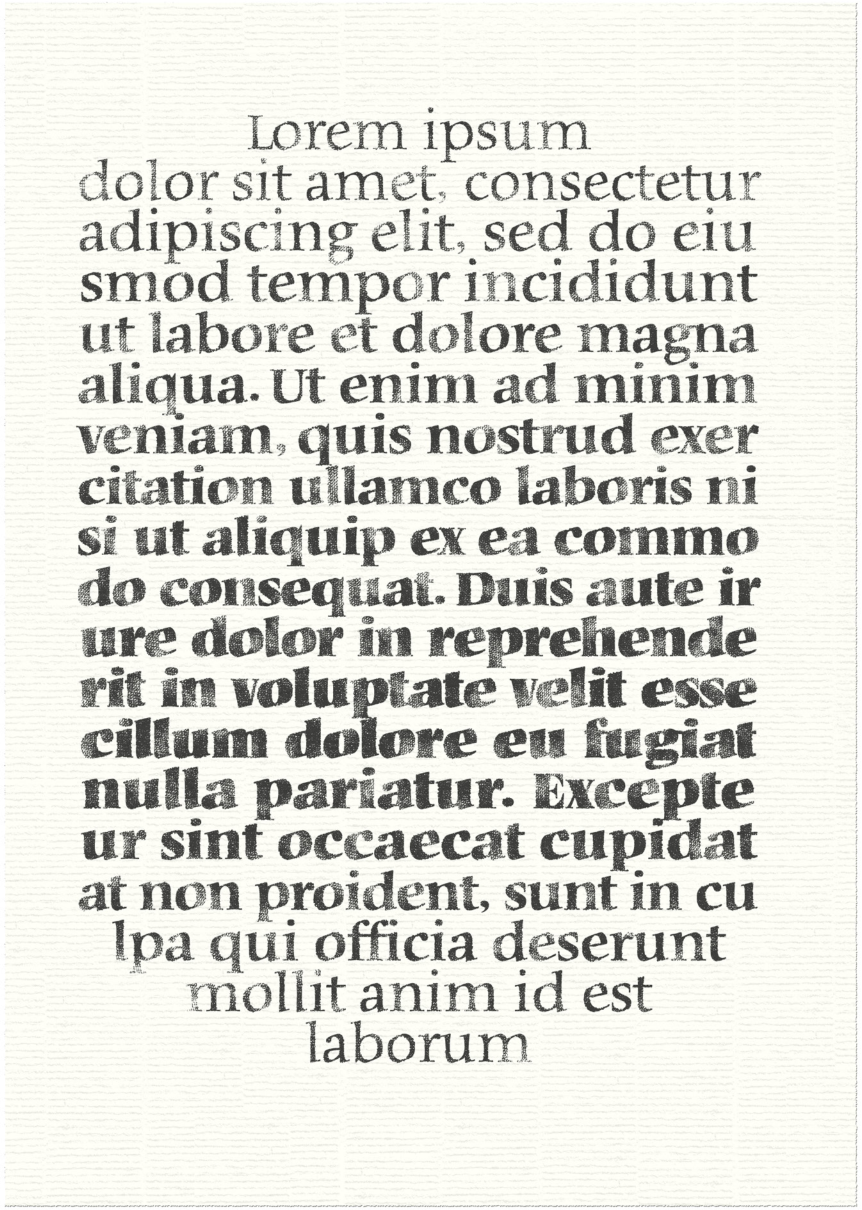
Rough study alphabet, capitals and minuscules
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″


ABCDEFG
abcdðefghij
HIJKLMN
klmnopqr
OPQRST
stuvwxyzþ
UVWXYZÞ

Rough study alphabets in light and bold,
two-pencil outlines
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″

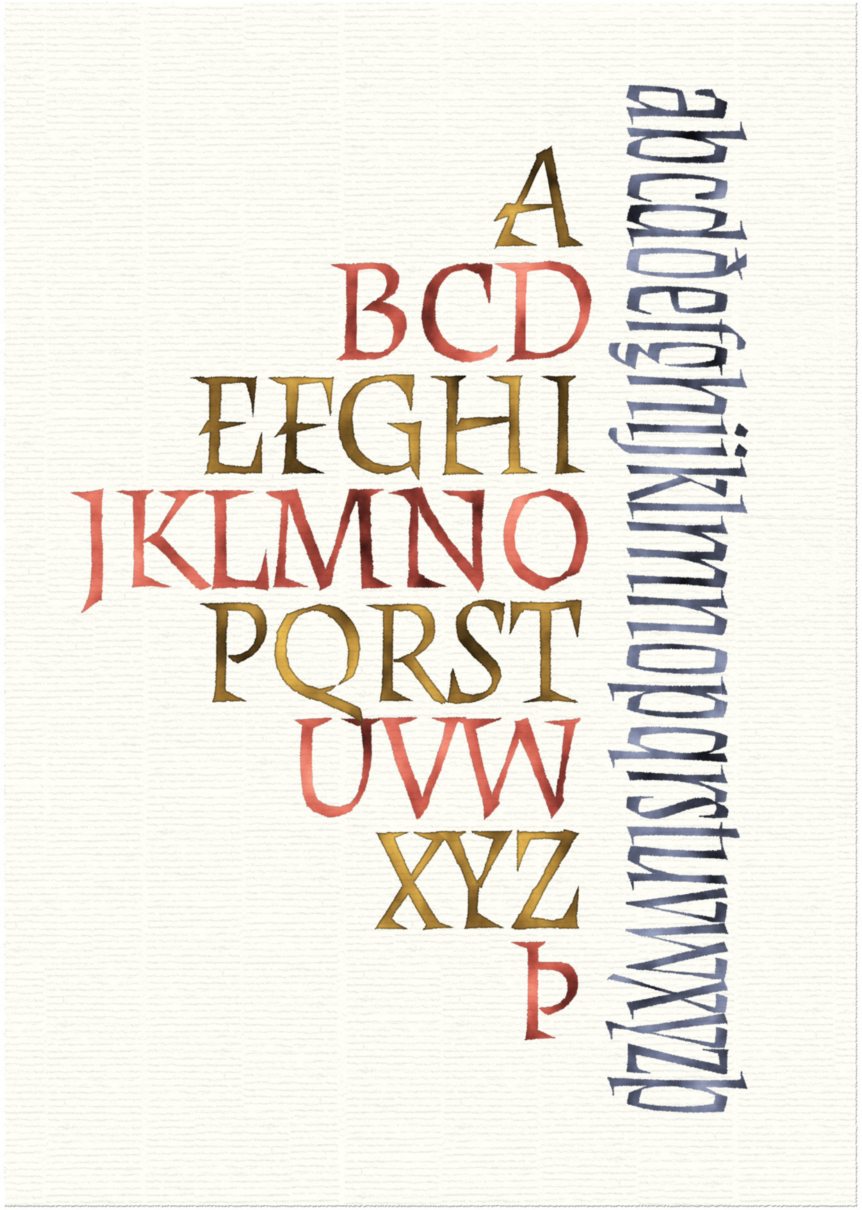

abcdðef
ghijklm
nopqrst
uvwxyzþ
abcdðef
ghijklm
nopqrst
uvwxyzþ

Rough study text in several weights, crosshatched
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″

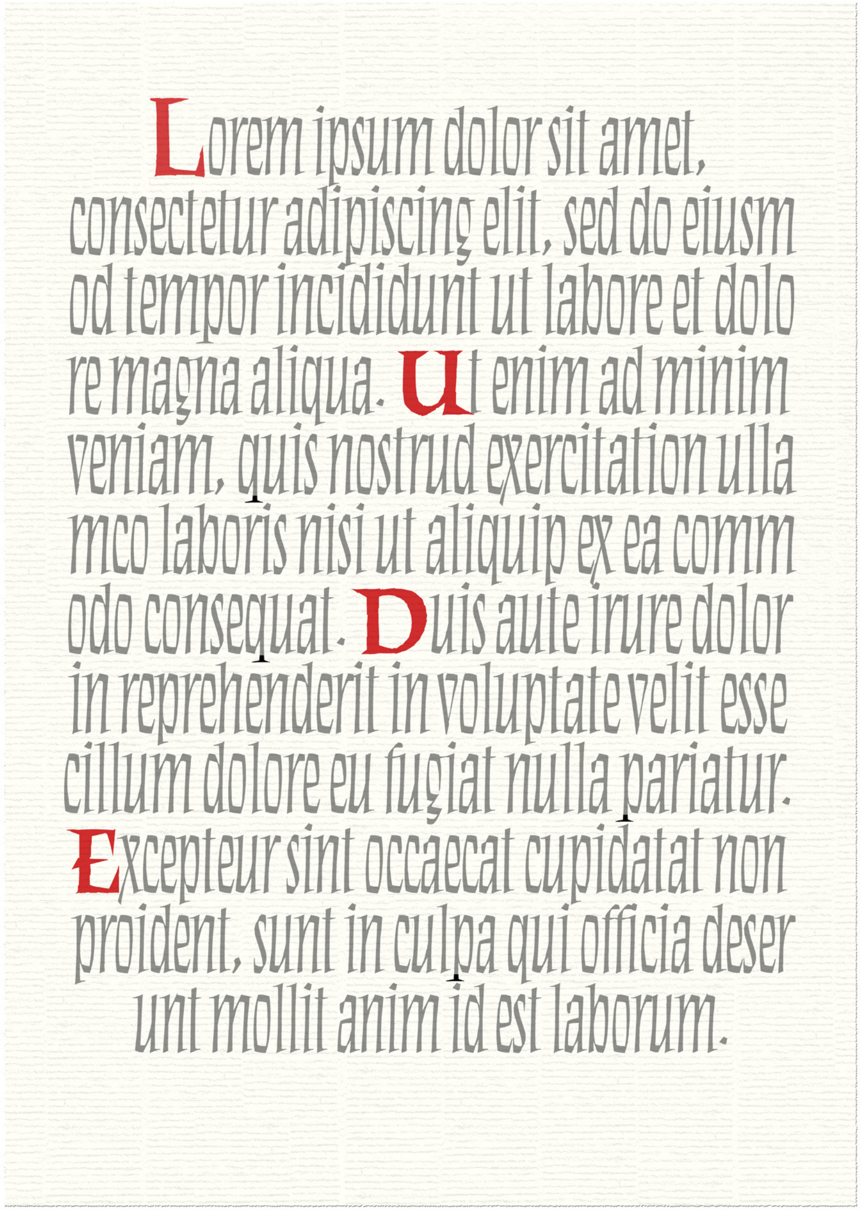


Lorem ipsum
dolor sit amet, consectetur
adipiscing elit, sed do eiu
smod tempor incididunt
ut labore et dolore magna
aliqua. Ut enim ad minim
veniam, quis nostrud exer
citation ullamco laboris ni
si ut aliquip ex ea commo
do consequat. Duis aute ir
ure dolor in reprehende
rit in voluptate velit esse
cillum dolore eu fugiat
nulla pariatur. Excepte
ur sint occaecat cupidat
at non proident, sunt in cu
lpa qui officia deserunt
mollit anim id est
laborum

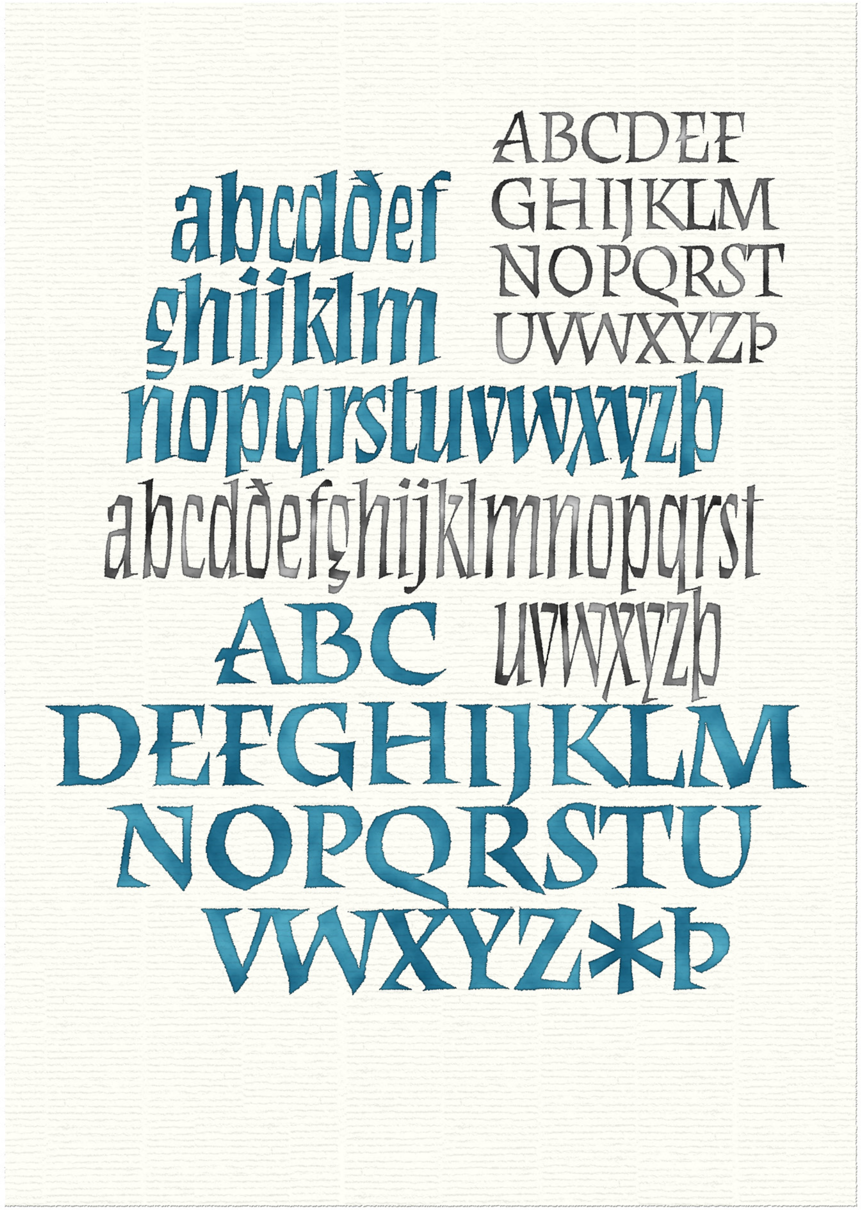
Spiked letters alphabet, capitals and lower case
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″


A
BCD
EFGHI
JKLMNO
PQRST
UVW
XYZ
Þ
abcdefghijklmnopqrstuvwxyzþ

Spiked letters, text composition
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″

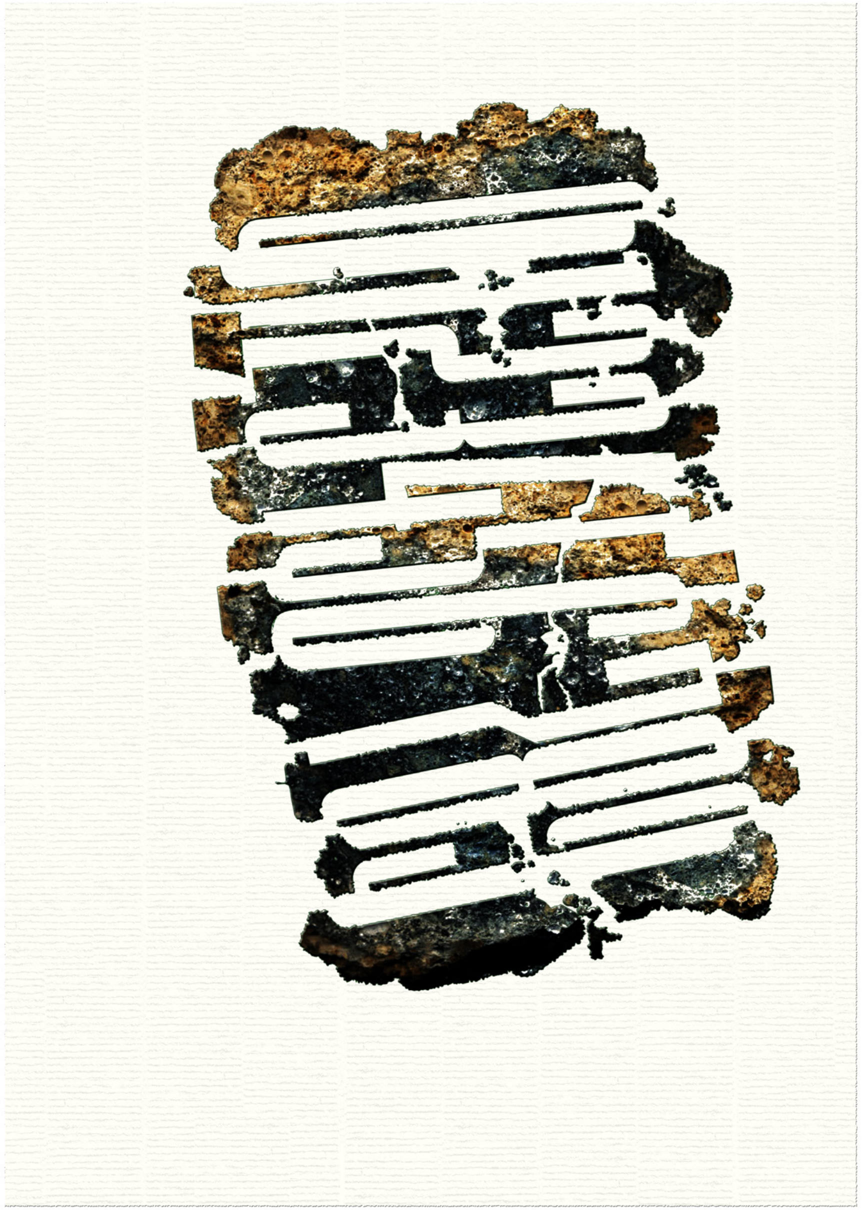


Lorem ipsum dolor sit amet,
consectetur adipiscing elit, sed do eiusm
od tempor incididunt ut labore et dolo
re magna aliqua. Ut enim ad minim
veniam, quis nostrud exercitation ulla
mco laboris nisi ut aliquip ex ea comm
odo consequat. Duis aute irure dolor
in reprehenderit in voluptate velit esse
cillum dolore eu fugiat nulla pariatur.
Excepteur sint occaecat cupidatat non
proident, sunt in culpa qui officia deser
unt mollit anim id est laborum.


ABCDEF
abcdðef
GHIJKLM
ghijklm
NOPQRST
UVWXYZÞ
nopqrstuvwxyzþ
abcdðefghijklmnopqrst
ABC
uvwxyzþ
DEFGHIJKLM
NOPQRSTU
VWXYZ*Þ

Spiked letters, bold and light alphabets,
capitals and lower case
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″

Missing numbers in a background of volcaninc rock
Water-based black pigment and colour dye inks on paper
Reproduced here in 25% of original size,
A3 (29.7 × 42 cm) or 11 × 17″



The Type Archive

Three decades ago most foundries in the Western world began selling their machinery as scrap metal. In time, software largely replaced both lead typesetting and photocomposition. When Monotype was ready to give up, Susan Shaw said no.

No.

She leased buildings that had served as a veterinary hospital for horses in 1895. Lorries were rented to fetch tons of equipment and supplies. The Type Archive was founded to provide a future for the Monotype treasure she rescued.

It is now a proud part of the Science Museum, and a working enterprise as well, with every tool needed to make hot-metal type. Apprentices learn the art and mystery of the process. The operation can supply lead type for 300 languages.

Much has been added. Business archives. One of the world's best collections of type specimen books. Punches, matrices and moulds from the principal eighteenth- and nineteenth-century British type foundries.

Susan Shaw still delights in making impossible dreams come true, and is looking for volunteers and ambassadors.

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